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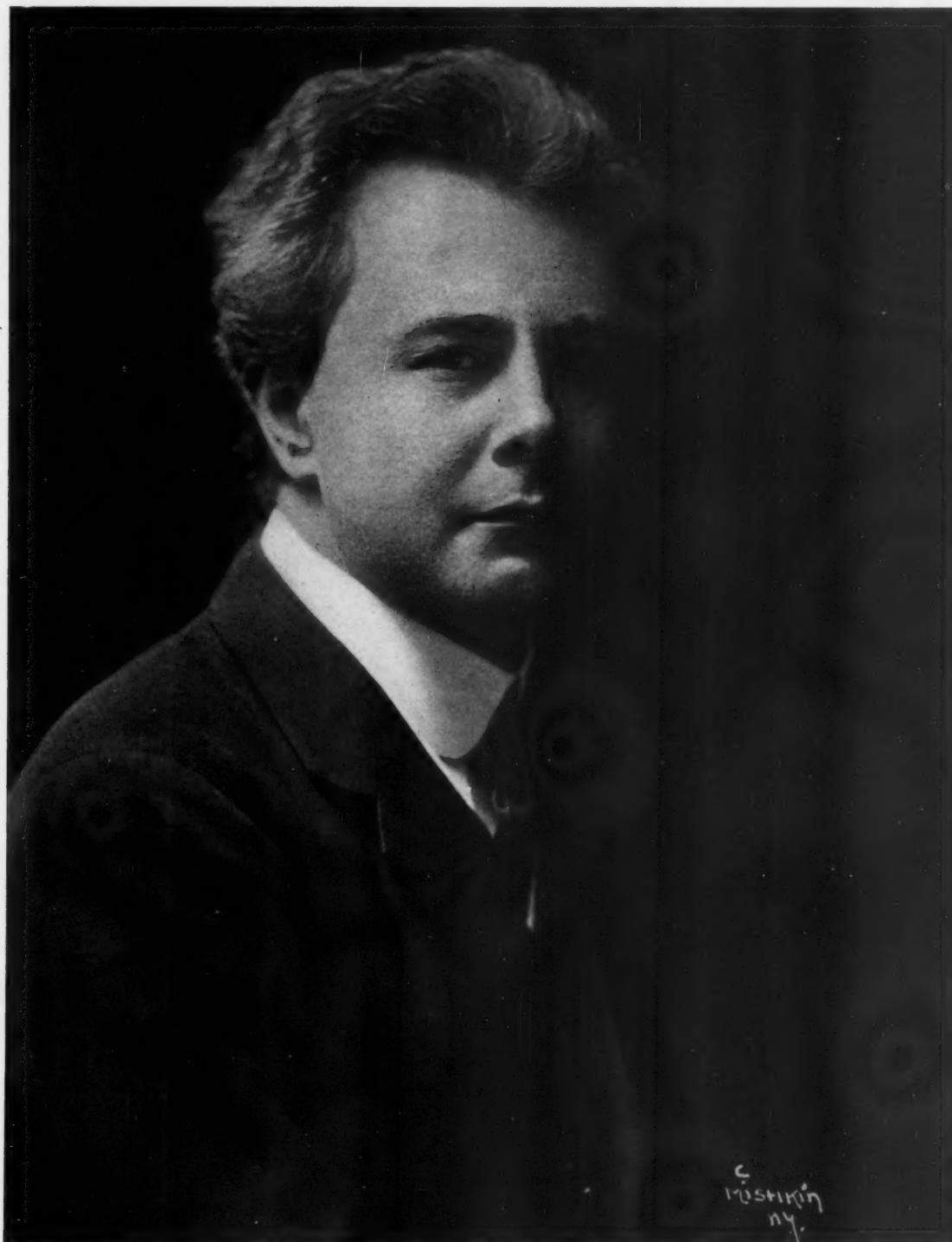
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NEW YORK, THURSDAY, SEPTEMBER 8, 1927

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# MUSICAL COURIER

NEW YORK, THURSDAY,  
September 8, 1927

## SALZBURG FESTIVAL MORE MODEST THAN USUAL

**Increased Local Audiences**—Reinhardt's *Midsummer Night's Dream* Rehearsed for America—An Unfesto Don Giovanni and a Magnificent Fidelio—New Metropolitan Star Hit of the Evening—A Fine New Dancer.

**SALZBURG.**—The 1927 Salzburg Festival was, on the whole, more modest than its predecessors as regards quantity at least, for the super-abundance of last year's events was counterbalanced by a rather meager program this year. There were only three operas, the annual spectacular Reinhardt production at the Festspielhaus, his seemingly indispensable version of *Everyman* in front of the cathedral—this perennial source of sorrow to the scrutinizing spectator and of profit to the festival promoters—a few more or less haphazard orchestral and chamber concerts, and a dance evening. This smaller program brought, strangely, a larger crowd; but, on the other hand, a visible lowering of the social standard of the audiences. The general impression is that, while artists and nabobs are less numerous this year, the middle class is more copiously represented; in other words, Salzburg is popularizing herself.

### "CRITICS NOT WANTED"

This is a comforting symptom, to some extent, though it may not be to the taste of the powers that be at Salzburg; who, with one eye on art, have the other firmly fixed on the pockets of their guests. Not surprising for him who knows the secrets behind the scenes of most summer festivals, and realizes that their principal object is the furthering of that summer-pet child of European lands, tourism. Salzburg is evidently ambitious to rival Paris in traffic and splendor, an ambition impossible of fulfillment as long as the number (and quality) of Salzburg hotels is utterly insufficient. The railroad service to and from the city is badly in need of "Americanization," and the publicity apparatus is far from efficient. Above all, the Festival Society will have to learn a bit about accommodating the press. "Critics not wanted" is the invisible sign above the doors of the Festival Theater. The critics will remember it and stay away, as many have done even this time, until the promoters of the festival have found out that press seats are more important in their propaganda scheme than passes for preferentially treated natives. *Sapiens sat.*

### A MIDSUMMER NIGHT'S DREAM . . .

On the purely artistic side, the lessons of this and the preceding festivals are no less obvious, if only the good Salzburgers will learn them. Too long has the festival, or rather the dramatic side of it, been the exclusive monopoly of Max Reinhardt, that internationally famous Jack-in-the-Box. We have come to expect startling surprises from him here during the past years, but the tricks he sprung on us this time exceeded all expectations. Among these surprises we do not include a fine performance of Schiller's *Kabale und Liebe*, done on a small scale at the little Municipal Theater. It was an exact copy of the beautiful production which Reinhardt gave in Vienna some years ago. Unfortunately this typically German play, little known outside of Central Europe, went over the heads of all but the German speaking festival guests. The foreigners did not understand, and the Germans, familiar with the production, were not curious. The only touch of novelty about it was Reinhardt's following of the current German fashion, divesting the work of heroism and pathos, which brought it near the Hamlet-in-Knickbockers experiment. Aside from this mental reservation, it was a fine piece of ensemble acting.

Everyman was, as usual, a cold storage affair; the same old round robin staged by Reinhardt's assistants without the "master's" collaboration. It was followed by Reinhardt's big trump card for this season, A *Midsummer Night's Dream*.

### AND THE AWAKENING

This popular Shakespeare play is the great Max's pet hobby. He has done it three times in his life, and each time with a different kind of "ism." "Realism" influenced his first production, which, with real grass and scented flowers, founded his fame in Berlin some twenty-five years ago. Four years ago he gave it in Vienna, along the lines of "expressionism" with a simplified stage—a magnificent production. This year? If -ism there must be, let us term it dilettantism. On the stage merely one or two real German-speaking actors—the rest dancers and foreigners who battled with the German idiom. Harald Kreutzberg—a remarkable dancer—alternated as Puck with Katta Stern—a mediocre dancer; Tilly Losch, a dancer who should be catalogued somewhere between these two, had an important rôle, and Maria Solveg, a most modest dancer, struggling vainly with Shakespearean verses, was Titania. In order to put these dancers in a congenial element, Reinhardt applied a thorough recipe. He cut Shakespeare down to about one-third. What remained was a Revue by Max Reinhardt, partly based on Shakespearean words, and with Rosamond Pinchot (her German-speaking debut) walking through the play (as Hypolita) like a Revue figurante; Reinhardt's ver-

sion left little for her to say, but she said it with an inimitable Yankee twist on the German words. The rest was dancing, hopping, skipping to a music which was an enlarged reading of Mendelssohn's score; more *Paumgartner than Mendelssohn.*

The stage, most suggestively, had the shape of a circus ring, but one with nooks and corners, pits and traps. We waited in pain and palpitation lest someone should fall into

spread into German lands. The colorings and the "amphibic" costumes of Puck and the wood sprites showed sparks of (Continued on page 6)

## TENTH STADIUM SEASON COMPLETED AUGUST 30

**Over 300,000 Persons Estimated to Have Attended Concerts This Season—Van Hoogstraten Presents Request Program on Final Evening.**

Mother Nature was responsible, on the evening of August 29, for still another concert by the New York Philharmonic

Orchestra being given indoors. Every seat of the Great Hall of the City College was occupied on this next-to-last concert of the ten weeks' series. Works previously performed during the current season were on the program, but they seemed to be interpreted with a new and deeper meaning, even though the raftered confines of the hall may have stolen from them some of the glamor of the outdoor performances. Willelm Van Hoogstraten, conductor, and the orchestra were accorded the customary warm reception, attesting the bond of sympathy that exists between the Stadium audiences and performers. Wagner, so loved by Stadium enthusiasts, was represented on the program by *Daybreak*, and *Siegfried's Rhine Journey*; *Siegfried's Dying Apostrophe to Brunnhilde*, and *Siegfried's Apotheosis*. These numbers were followed by Brahms' variations on a theme of Haydn and Stravinsky's *Fireworks*. The latter half of the program was devoted to Rimsky-Korsakoff's symphonic suite, *Scheherazade*.

The closing concert of a successful season invariably carries with it a tinge of sadness, and this evinced itself at Tuesday evening's performance. Mr. Van Hoogstraten was at his best, and the immense audience which filled all available seats and standing room bowed as one in honor of and appreciation for the popular leader. Mr. Van Hoogstraten has made himself beloved by these Stadium audiences, and their appreciation of the man has caused them at all times to show a great admiration for his musical qualities and affection for his personality. His name is synonymous with Stadium concerts.

A request program was presented on this occasion, the numbers having been selected by Mr. Van Hoogstraten from more than 3,500 suggestions by Stadium patrons, which represented the largest polling in the history of the outdoor series. Beethoven, the most popular of composers, according to the voters, was represented by his Fifth Symphony, which received the highest number of ballots. Though only one overture is usually selected for a program, two were given on this night to meet the equal demands for Wagner's *Meistersinger* prelude and Tchaikovsky's 1812. The latter was a favorite last year also.

Despite the fact that there were twice as many indoor performances on account of inclement weather this summer as last, it is estimated that more than 300,000 persons attended the concerts this year. This is an increase of about 50,000 over the attendance of 1925. The concerts extended over a period of eight weeks and the present season was the tenth one of the Stadium series.

## Vocal Academic Scholarships at Miami Conservatory

The Conservatory of Music of the University of Miami, at Coral Gables, Florida, has offered three free scholarships for the coming term; one to a tenor, one to a baritone, and the third to a basso. The scholarships embrace free tuition in music, and, if desired, one of the regular academic courses in the University, leading to the degree of Bachelor of Arts or Sciences. In addition the recipients of the scholarships will receive \$75 a month for ten months, to cover living expenses, which average \$50 to \$60 a month.

Among the requirements for candidates are: that they be under twenty-five years of age; that they give all their time to study and training; that they appear in public performances only as permitted and directed by the University. The coming term starts October 3, and ends June 17. Prospective candidates are required to make application to Arnold Volpe, Hotel Emerson, 166 West Seventy-fifth Street, New York City, not later than September 20.

one of them, which sure enough happened in the second half of the lengthy evening. The complicated system of bare staircases, ladders and traps was the work of Oscar Strand, an otherwise ingenious Viennese artist who had evidently strained himself to meet Reinhardt's experimental mentality. No forest poetry bloomed forth from this circus ring, from this naked wooden architecture, no humor sprang from these acrobatic circus performers nor from the boisterous and long-winded gags of the comedians.

### DESTINED FOR AMERICA

For the costumes, Ernest de Weerth, a young American designer, revelled in "early baroque," that Salzburgian favorite hobby which pale aesthetes have "re-discovered" and

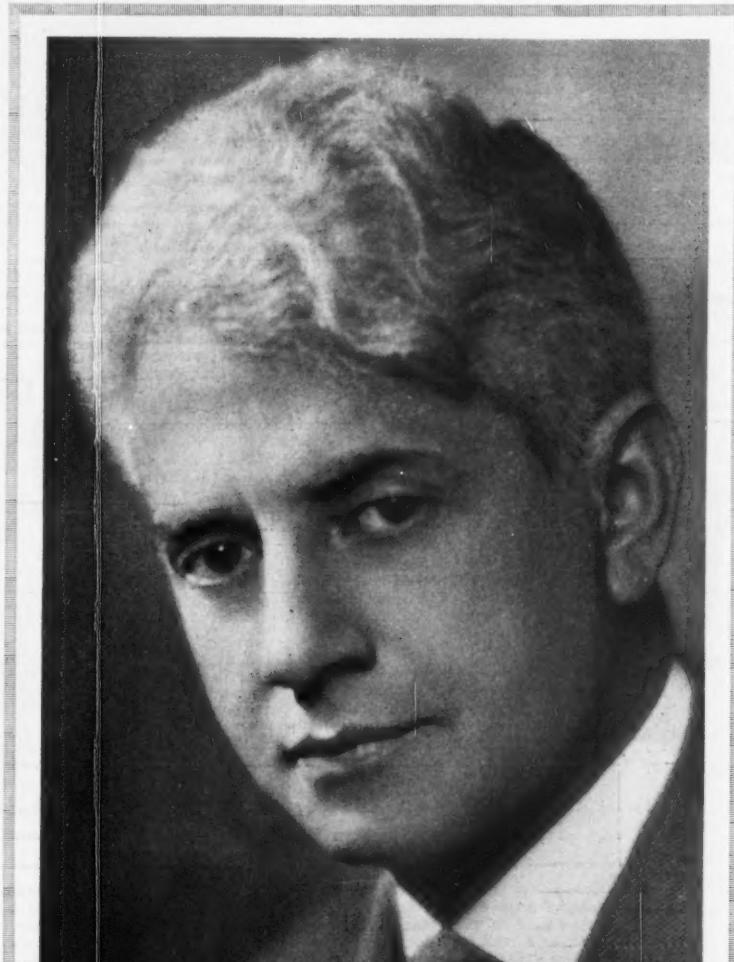
## RAVINIA OPERA CONCLUDES SEASON OF SIXTY-EIGHT PERFORMANCES

### Twenty-six Orchestral Concerts Also Given, Ten of Them for Children

By the time these lines see cold print, The Ravinia season will have come to an end as the final curtain will fall on Monday night, Labor Day, with a repetition of *Pagliacci* and *Cavalleria Rusticana*. Looking in retrospect, sixty-eight performances of opera and twenty-six orchestral concerts were given during the sixteenth season of this artistic institution so well managed by its president and general director, Louis Eckstein. Of the concerts, five were given on

Monday night, eleven on Sunday afternoons and ten for the children on Thursday afternoons.

During the ten weeks and three days of the season, which began on June 25, thirty operas were presented—an achievement with which to conjure when one takes into consideration what it means to arrange such a repertoire as that which has been presented at Ravinia this year. This feat sets a new (Continued on page 33)



Nickolas Muray photo

**EDWIN FRANKO GOLDMAN,**  
conductor and organizer of the Goldman Band. During the past summer season Mr. Goldman conducted his band in seventy concerts on The Mall in Central Park and on the Campus of New York University, and was acclaimed by audiences ranging from 15,000 to 40,000 people. Mr. Goldman has endeared himself to the hearts of admirers throughout the entire country, and today he occupies a position of prominence and popularity seldom accorded a bandmaster.

## THEREBY HANGS A TAIL

By Clarence Lucas

I refer to the horse, of course,—an animal which appears to be on its last legs, so to speak; for it is passing, vanishing, galloping fast towards the realm of the useless. The motor car has almost crowded it off the highways, and steam or electricity is supplanting on the farm. The tyrannical automobile has issued its autodafé. It must go. *Exit equus caballus* (family Equidae, order Ungulata, subdivision Perissodactyla). And he is not the only animal whose titles can not save from oblivion.

In ancient days it was king of the road and sovereign of the battlefield, carrying the knight, or dragging the car of war. In legendary times proud horses drew the chariot of the sun—horses which the young hand of Phaeton could not control. And the winged horse, Pegasus, sprung from the blood of the decapitated Meduse, was the favorite horse of the Muses. Poets were supposed to ride Pegasus on their journeys up the steep sides of Helicon.

Alas! How the times have changed! Alexander-the-Great would spurn even his Bucephalus today. The motor car, the nightmare of the horse, has turned the speed of a Derby winner into a joke. Horses are playthings for sportsmen only. They are amusing to look at, exciting to bet on, and good for chasing foxes.

Woe to violinists, nevertheless; for horse hair is as necessary to a violin bow as to the wig of an English judge. The legal fraternity in England, France, and other lands, crowns itself with the dignity of hair from a horse's tail. Justice in the United States, however, is administered without it. So may it be throughout the world when the last horses have passed into a museum of curiosities, "and one by one crept silently to rest." But what will the violinists do? Nothing yet made by man's ingenuity can take the place of horse hair on a violin bow. And violinists demand white hair. Black hair is good enough for the bows of double basses and the tails of hearse horses. Moreover, the best hair grows only in the tails of male horses—potential fathers,

patricians, and not disenfranchised helots. The hair of the mare's tail lacks asperity, it is said.

Not many weeks ago, in this summer of 1927, to be exact, Mischa Elman told me while at luncheon in a restaurant in Paris, that an old bow maker and repairer who lives in the dismal district of the enormous cemetery of Pere Lachaise, says the outlook is extremely dark. On the banners of the bowmen he would stamp the solitary word of "Ichabod," for the glory has departed. But perhaps the spirit of the tombs has entered his soul. Science will surely come to the rescue.

For many years horses have been bred for speed or power. Can we not imagine the violin and bow merchants of the next decade forming a company to develop a breed of long-tailed, white, male horses? Hail, Shades of immortal Darwin! Guide these men aright! Then will the hearts of violinists rejoice; for a thoroughbred horse will have as much tail as a peacock.

The progress of science will finally give the violinist at least two strings to his bow, and not leave him in the terrible predicament of King Richard III of England who, according to Shakespeare, exclaimed "A horse! a horse! My Kingdom for a horse!" Richard had already spoken about capering "nimble in a lady's chamber to the lascivious pleasure of a lute." Not being a violinist, he did not call for a white, male horse.

But the finding of horse hair can easily prove to be a mare's nest. In the coming centuries there may well be as many inventors of real horse hair as there have been discoverers of the genuine Cremona varnish. Its manufacture became a lost art soon after the Turks ruined the trade of Venice with the Orient.

Science has produced varnishes which take the place of the liquid mystery the masters of Cremona and Brescia put upon their violins, and science can discover or weave a rough ribbon to take the place of horse hair.

Perhaps the tail of the jackass will serve. Other asinine suggestions are sure to follow.

## SALZBURG

(Continued from page 5)

genius, which, however, were not without clumsiness. On the whole, the production was a fundamental error, but an error carried to the last and logical extreme by one who remains a past master even in his mistakes; a weird and ill-fated experiment—though one with ingenious moments and a definite (though mistaken) idea behind it. The performance was the dress rehearsal for Reinhardt's American tour; what will New York say to this Midsummer Night's Dream?

## MOZART REPRESENTED BY DON GIOVANNI AND FIGARO

Mozart was represented by Don Giovanni, under Schalk, and The Marriage of Figaro, under Robert Heger, who replaced Bruno Walter at the eleventh hour. Festival productions? They had the usual Viennese casts and the old Salzburg scenery, shabby, sober and without imagination. Above all, no stage management to bring out what is written between the lines, between the notes, the deeply revolutionary drama behind Beaumarchais' comedy, and the tragic drama of human passion beneath the smooth surface of Da Ponte's text. "Thrift, Horatio," was seemingly the motto. Everything went rather nicely and pleasantly on the stage and in the pit, but "festival" spirit? By no means!

The commanding figure of Richard Mayr as Figaro and Leporello governed the stage; he has by now learned to apportion his dynamics according to the small house, both in singing and acting. Duhan as The Count and Don Giovanni remains a great artist, even though his vocal gifts suffer from illness or indisposition. Claire Born as The Countess and Donna Elvira was, as Strauss' Zerbinetta puts it, invariably "a statue on her own tomb"; noble but cold and lifeless. New was Adele Kern as Suzanna, a sprightly little soubrette whom the Vienna Opera has recently added to its roster; cute and pleasant, but without the slightest conception of what Suzanna, the wire puller of the whole plot, should and can be like.

Maria Németh as Donna Anna showed a fine upper register but her portrayal, both vocally and dramatically, lacked individuality. Under Schalk's guidance, who has improved upon her rough beginnings, but not enough for this rôle of roles. The same may be said of Alfred Piccaver's Ottavio, which gave full play to his beautiful (if often nasal, throaty) voice—but Mozartean in style it is not, as yet. Mozart's spirit lived in Schalk and Heger, the conductors, but they battled with strong spirit over still stronger matter.

## THE CLIMAX OF THE FESTIVAL

But now for the high light of the festival! Last year's climax was Ariadne, a marvellous performance. This year's pièce de résistance, Fidelio, was even more perfect. It is difficult to speak of the Vienna Staatsoper's Salzburg production of this opera without succumbing to the "superlative fallacy." To sum it up in one word, it is the most perfect thing that the Staatsoper has done in decades—the most wonderful that the undersigned, in all modesty, has ever seen on the operatic stage. Franz Schalk, our old operatic lion, shook his mane once again—and what came forth was perfection itself.

To single out details means injustice to the cause. What shall one speak of first: the marvellous orchestra, which received an ovation never before witnessed after the Leonore No. 3, when the whole house rose as one man and shouted its enthusiasm, waving veils and handkerchiefs under tears of joy and rapture; of the scenery, by Clemens Holzmeister, which caught the spirit of each scene and projected it into the fascinated audience; of Lothar Wallerstein's stage management, which created the most finished piece of ensemble work imaginable and even divested the chorus of the prisoners of that tedious Männerchor atmosphere that generally surrounds it; of the singers of whom almost all were glorious; or of the public which sat, sobbing with emotion, spellbound as in a church?

The singers—justice compels me to mention them all—were Richard Mayr, Lotte Lehmann, Alfred Jerger, Alfred Piccaver, Hermann Galos, Franz Markhoff and Elisabeth

Schumann. Lotte Lehmann's Leonore showed this otherwise sometimes "passive" artist on a supreme level of perfection hardly expected from her; her great namesake, Lilli, could not have been more moving, more poetic in singing and acting, even in the spoken dialogue. Indeed, Lotte Lehmann in this rôle has found herself! But even beside such superb art, the great feat of the evening was Richard Mayr's Rocco, his touching warmth and simplicity of voice, his every pose and spoken word. And such an outcry as his when the arrival of the minister, the *deus ex machina*, is announced, was never heard on an operatic stage. If ever the Met was to be congratulated on a new acquisition, it is on this bass who shows a big heart, a great mind, and an overflowing temperament, in his every manifestation. Amid a setting of unrivalled beauty, a lighting of unfathomed suggestiveness and plasticity, these two artists gave of their finest and greatest. And above all presided Franz Schalk, the Fidelio conductor par excellence.

## TWO KINDS OF DANCING

Not in all fields, however, did the Staatsoper make so wonderful a showing at Salzburg. Not, for instance, at an evening of dancing which the promoters had sandwiched in, presumably to show the versatility of the festival idea. If

dancing there be, why not stage a really interesting work like Bartók's *Wonderful Mandarin*, for example, or de Falla's *Tricorno*? The dance evening given here was at best a modest surrogate. Misses Losch and Pfundmeyer, charming and sufficiently beautiful young Viennese ladies, were the executives; their fundamental error was to invite Harald Kreutzberg to collaborate; they courted disaster by comparison, for Kreutzberg is a veritable dance genius, and one of the few to be found in Europe outside of Diaghileff's troupe.

Here is a slender young man who has not only the tremendous technic, the infallible training, and the gracefulness seasoned with a welcome element of virility and ruggedness so rare in male dancers, but also a power of spiritual and facial expression that stamps him a great mimic artist besides. He does, among others, a series of music-less dances—one with the accompaniment of C major scales, played on a piano off stage and coupled with the tantalizing rhythm of a metronome; one with ghastly slurring steps behind the scenes as a gruesome accompaniment; and one with a "polytonal" gramophone—that are the strongest and most morbid exhibitions imaginable. Then, in purely dance numbers, Kreutzberg made a few skips, hops and jumps that brought the audience to its feet.

Beside such virtuosity and artistic perfection the charms of the two Viennese ladies—and they have little more than charm and youth in their favor—wilted with astonishing promptness. They are of the type that has forgotten the classic tradition and not yet assimilated modern choreographic ideas. Thus they fell between two stools, but they did it gracefully, to the accompaniment of the Philharmonic Orchestra, under a British conductor named Paul Kerby, a young man of more enthusiasm and means than experience.

## CONCERTS AND VARIOUS PLEASURES

No one can complain of a lack of comprehensiveness in the festival program. Even the film—the first showing in Europe of that monumental American piece, *The King of Kings*—was called in to add topical and even more general interest, not to speak of the many social pleasures such as the annual Mozart Serenades under starlit skies which Dr. Paumgartner has made so popular with the Salzburg tourists. Remy Leskowitz, a young Salzburg pianist, who has recently discovered his predilection for the moderns, dispensed a strong dose of Milhaud, Hindemith and Schulhoff at his recital and came off with flying colors as an acknowledged talent.

The star-tenor concert was represented by Alfred Piccaver, the golden-throated American, whereas Mozart, Schubert and Beethoven prevailed at the three orchestral concerts in which Franz Schalk, Robert Heger and the Vienna Philharmonic covered themselves with laurels. Three concerts at the famous Salzburg Cathedral, under Josef Messner, epitomized great sacred music, Michael Haydn, Mozart and Beethoven. The beautiful old cathedral still stands erect and mute; it has seen many generations come and go, and has survived even Reinhardt's doubtful employment of its venerable facade as background for his pompous *Everyman* variety show. Let us take it as a symbol, a prophecy that the Salzburg festival idea will live and thrive, even in the face of mistakes and obstacles.

PAUL BECHERT.

## THE MOZART MEETING AT SALZBURG

SALZBURG.—A great number of prominent musicologists from many countries, but notably from Germany and Austria, assembled at Salzburg for a several days' meeting, the (Continued on page 17)

## MUSIC AND THE SUICIDE WAVE

By Margaret Wheeler Ross.

Galli-Curci is credited with saying through the press: "It would be better if more young people loved music. There would not be so many suicides."

This is a rather broad statement, and the judicial mind would undoubtedly question it and call for substantive proof. It would insist upon a careful and minute investigation of the lives and habits of these numerous unhappy young people who have recently sought death, to find out what per cent of them had studied music, how far they had pursued the subject, and how much, or little, it had influenced their lives—that is their habits, train of thought, selection of associates, recreations, vocations and avocations. For all of these things comprise the sum total of personality, and direct the cause and effect of one's decisive acts.

The scientific mind would not accept the diva's statement unchallenged. It would scornfully suggest that one might as well say it would be better if more young people loved pictures, politics, or even pancakes, for the lessening of the suicide wave.

To the musician, however, this is a perfectly reasonable statement, and one that requires neither proof nor explanation. You will notice the distinguished singer emphasized the *love* of music. Now we usually pursue and take to our breast the object of our love. The pursuit of anything excites interest, and its possession affords satisfaction. Therefore the person who really loves music will devise some plan to acquire a certain knowledge of it in some form, and this effort will add zest and inspiration to life. The inspired, happy, zealous person does not commit suicide, and this is what Galli-Curci means.

Music in any form is interesting, and in many forms it is fascinating. It is plentiful, abounds everywhere, and the person who cultivates a love for it will be certain to have friends and companions, and pleasurable contacts. Under such conditions people do not desire death. Those who commit suicide are usually the selfish, self-pitying, introverted type.

Music is a sociable art, it has so many possible combinations. It is not a lonely art, but tends rather to collective gatherings, to group assemblies, to intimate companionship, and happy associations. Music is the unselfish art. It is heard and not seen. To reach the full height of its enjoyment it must be demonstrated to, and shared with, others. The musician requires an audience, and must give personal service for complete gratification, and often this is accomplished only at great sacrifice of both time and strength.

When a musician is working out a composition he always

has a possible hearer in mind. There is ever present the thought of how this is going to appeal to some one else, the insistent demand to make plain to others what he sees and feels; the desire to share with someone else the beautiful and inspiring message proclaimed to him. There is this continual and ever increasing inner urge to give, and give, and give, which seems "to grow by what it feeds upon," and finds peace and satisfaction only in dividing its hard-earned and pains-takingly acquired possessions with others. While the creative phase of music, by far the least exercised, may call for isolation and uninterrupted reflection, the results that come from such contemplation demand an audience for full gratification, and therefore the student will come out of his seclusion and mingle with his fellows, and this corrects the tendency to morbidness and despondency that over-indulgence in self-communion is certain to produce.

A great many of our most distinguished musicians have been poor to the pinch of actual want; sick to the extent of hopeless invalidism; neglected and unappreciated in their generation, and dependent solely upon their music for their interest in life. Yet they "carried on," living throughout long years of poverty and deprivation; writing happy and inspirational music; getting out of their art all they needed, buoyed up by the love and companionship of a few close friends; rejoicing always and finding satisfaction in the fruit of their own labor. Some of them died early in life from over-work, want and neglect; from diseases brought about by lack of nourishing food, and bodily comforts, but few of them became despondent or morose, and none took his own life. Their letters and diaries testify to the joy and happiness they obtained from the pursuit of their beloved art, and while a minor note may sometimes be struck in these written records, when the pinch of poverty and disease was heaviest, and public recognition too long withheld, for the most part the messages they have left tell of a brave struggle for life and independence, with many high spots of supreme joy in musical activities, with few despairing notes, and no hint of self-destruction.

Dr. Adler recently said, "Criminals and suicides are those burdened by a sense of inferiority arising from organic weakness, the coddling by parents, or suppression in childhood." The devotee of music is never hampered with the inferiority complex. Its expression encourages self-confidence, and its possession insures strength of personality. Music will provide the inner vision that inspires, and the ardent aspiration that thrills, and will make life so attractive the desire for death will not intrude.

## SCENES FROM THE SALZBURG FESTIVAL

## FIDELIO



(1)—Clemens Holzmeister's impressive setting of the jail court-yard in Act 1. (2)—Lotte Lehmann, who scored in the title role of Beethoven's opera. (3)—Richard Mayr, the Metropolitan's new bass, in his moving portrayal of Rocco, the old jail-keeper. (4)—Lothar Wallerstein, the stage director of the Vienna Opera's Salzburg production of Beethoven's great, and only opera.

## A MIDSUMMER NIGHT'S DREAM



(Photos Ellinger, Salzburg)  
 (5)—Puck and Puck: Harald Kreutzberg (right), the phenomenal Berlin dancer, and Katta Stern, his feminine colleague, who alternated in this important role. (6)—Rosamond Pinchot as Hypolita and Paul Hartman as Theseus in their massive "baroque" costumes. (7)—Oberon and Titania. Louis Rainer (center), who played the role of Death in Reinhardt's American Miracle production, and Maria Solweg (left). (8)—Harald Kreutzberg and the Forest Flowers. (9)—The Thimig twins, both offsprings of a famous Viennese actor's family, as Lysander and Demetrius. (10)—The wedding scene. (11)—Ernest de Weerth, the young American artist who designed the fanciful costumes.

## PERSONALITIES



(12)—Breaking into the movies: Franz Schalk, director of the Vienna Staatsoper, being pressed into the role of a "film star" on leaving the Mozarteum concert hall, after his Schubert concert with the Vienna Philharmonic. (13)—Max Reinhardt, watching an open-air rehearsal of his Midsummer Night's Dream. (14)—The smile of success, Franz Schalk (right) evidently elated over the Salzburg achievements of his Vienna Staatsoper. Next to him is Prof. Anton Rusitska, a prominent member of the Staatsoper orchestra, and viola player in the Rose Quartet which will visit America next spring. (15)—Behind the scenes of Reinhardt's open-air production of Everyman.



**Augusta  
LENSKA  
Contralto  
Chicago Civic Opera Co.**

Augusta Lenska has a remarkable voice of diamond-like facets and opalescent richness of color.—*Chicago Journal*.

Augusta Lenska as the stately, love-lorn Amneris, was a vision to fill the eye, while her rich contralto voice and again won the plaudits of the house.—*Wisconsin News*.

Augusta Lenska gave a masterful performance of Azucena.—*Akron Times-Union*.

Her voice is rich and resonant, smooth and easily produced and throughout a wide range it is wholly musical.—*Cedar Rapids Republican*.

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**Endowed Music School for Minneapolis**

What is termed the first endowed co-educational institute of music and cultural art west of Ohio, has been started with the reorganization of the Minneapolis School of Music and the launching of a campaign for endowment funds which will give Minneapolis a conservatory equal in size and importance to the leading schools in the United States.

Endorsed by seventy-five prominent citizens, the new institute is expected to accommodate about 6,000 students, and will be provided with dormitories, a concert hall, several organs, and instructors in every branch of music and its associated arts. Leading European musicians will be engaged as teachers in the new school, which is to be operated on a cost basis under the direction of a board of trustees including a number of leaders in civic enterprises.

Charles Harrington, Minneapolis business man, has given his home, at 2540 Park avenue to the institute in trust as a home for the school. William H. Pontius, director of the Minneapolis School of Music, is donating the good will of his institution, and will take an active part in the conduct of the new school. The plans call for a faculty of seventy-five teachers, including linguists and dramatists, with special professorships to be established by interested persons.

**Paul P. Berthoud and His Artists**

After many years of experience in the orchestral field in New York City, both as a player and in an executive capacity, Paul P. Berthoud has established himself as a concert manager, with an office at 119 West Fifty-seventh Street.

Besides acting as personal representative of Arnold Volpe, conductor and violin pedagogue, well known to New York as the founder and first conductor of the Stadium Concerts, and at present head of the violin department of the Miami University Conservatory of Music, Mr. Berthoud has on his roster Sergei Radamsky, the Russian tenor, of the Philadelphia Grand Opera Company, and at present filling an eight weeks' season of opera in Russia; Fannette Rezia, lyric coloratura soprano, formerly of the opera comique in Paris; and the Eddy Brown String Quartet, consisting of Eddy Brown, first violin, Christian Thaulow, second violin, William Schubert, viola, and Lajos Shuk, cello.

Mr. Berthoud is assisting Mr. Volpe in the organization of the Greater Miami Symphony Orchestra, which expects to commence its activities during the coming season.

**Virgil School Begins Fall Work September 19**

Mrs. A. M. Virgil, founder and director of the Virgil Piano Conservatory of New York City, recently received a tribute from Georges Wright Kelsey, of Los Angeles, Calif. The letter in part reads as follows: "I have noticed the advance that the Virgil Method has made and often desired to tell you how much I appreciated the instructions you gave me and that I consider you the most brilliant and successful woman I have ever met, one whose work will endure and influence thousands of earnest students for years to come. It is remarkable that you have composed so many admirable pieces to be used in connection with the Virgil Method. Of the twenty-five pieces sent me, the extended compass and variety of phrasing are not to be duplicated in the compositions of other composers for beginning pupils. Their freshness and sparkle delight the young people."

The Virgil School will open its fall term on September 19, and early fall pupils' recitals will be given by Ralph Ganci, Charlotte Zelansky, and three students of the junior grades—Edith Rosen, Dora Richter and Albert Greenberg.

**Attractions Listed by Mrs. Wilson-Greene**

Mrs. Wilson-Greene, concert manager, will present a number of attractions in Washington, Baltimore and Richmond this coming season. In the capitol city the following are scheduled for Poli's Theater: The Beggar's Opera, Lucrezia Bori, The King's Henchman, Edward Johnson, Lawrence Tibbett, Josef Hofmann, Marion Talley, Geraldine Farrar, Feodor Chaliapin, Jascha Heifetz, Sigrid Onegin, Fritz Kreisler, Serge Rachmaninoff, Boston Symphony Orchestra, Maria Jeritza and Giovanni Martinelli. For the Lyric Theater in Baltimore are billed: The Beggar's Opera, The King's Henchman, Feodor Chaliapin, New York Symphony Orchestra, Jascha Heifetz, Fritz Kreisler, Rosa Ponselle, Boston Symphony Orchestra, Giovanni Martinelli, and Serge Rachmaninoff, while the soloists to appear at the Auditorium in Richmond will be Luella Melius, Paderewski, Paul Kochanski, Giovanni Martinelli, and Rosa Ponselle.

**Melius to Sing for American Legion in Paris**

Luella Melius has been chosen to sing Rosina in Barber of Seville at the Opera Comique on September 10 and 13, as one of the features of entertainment for the American Legion during the coming congress in Paris. According to the Paris Edition of the Herald: "This great coloratura soprano will be the first American singer to have appeared both at the Grand Opera and at the Opera Comique in Paris. It is interesting in this connection to recall that Luella Melius was also the first American born singer to appear at the former house."

**Bellamann Pupils Engaged for Musical Comedy**

Six Bellamann pupils have just joined the My Princess Company: Wilma Miller, Dorothy Sutton, Madeline Ward, Betty Wilson, Fern Gray, and Betty Garon. Guinivere Sandy is with the Schuberts' production, Bonita, now playing in Atlantic City. Nancy Trevelyan and Florence Calhoun have been engaged for the Gershwin musical comedy, Strike Up the Band, produced by Selwyn.

**Engagements for Chase Artists**

In the past month the following engagements have been signed up for some of the artists who are studying voice with Helen Chase: three sopranos and one mezzo with Hammerstein's company, Golden Dawn; Margaret Speaks, soprano lead, and Reed McClellan, baritone lead, in The Greenwich Villagers, playing at the Lyric Theater, and Alice Bussey as Mercedes in the Carmen performance given by the Starlight Park Grand Opera Company.

**Estelle Liebling Studio Notes**

Ann Mack, lyric soprano, was the Atwater Kent soloist on August 28. Muriel La France, coloratura soprano, was the

soloist at the Bradford Theater, Newark, the week of August 22. Ruth Watson, contralto, has signed up with the Shuberts for the play, Arizona. The Hope Hampton production of Oh! Princess opened in New Haven on September 1. Dorothy Greeley, contralto, has joined the "Liebling Singers" in the Circus Princess, replacing Phyllis Newkirk, who has been engaged for an important role in the new Hope Hampton production of Oh! Princess. Olive Hutchinson, coloratura soprano, was engaged by the Public management to sing in Buffalo, the week of August 29.

**QUESTIONS ABOUT VIOLIN STUDY ANSWERED**

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Is there some special way of playing chords on three strings?—B. K.

A.—In order to play chords simultaneously on three strings you must start learning to drop the bow on one string in a most relaxed way. Make an exercise out of consecutive down-bows at the frog, always dropping the bow and bending the fingers slightly before dropping. Practice this either on A or D string. When doing this on A string you will eventually, when dropping the bow with more weight, hear the two strings on either side of the A string. Do not raise the elbow, but allow it to relax. A splendid study for chord playing is Doint Op. 35—No. 1.

Q.—Why are the accompaniments of some of Paganini's compositions written on a different key than the solo parts?—T. R.

A.—In the days of Paganini (first half of 19th century) the international pitch was much lower than it is today. It was very difficult to make all the harmonics and double harmonics respond, and, therefore, by tuning the instrument higher, the change naturally had to be at least one-half tone, it facilitated all these difficulties considerably. When playing his variations for the G string on a theme from the opera Moise, Paganini tuned his G string as high as B flat. Most of Paganini's compositions, whereby the instrument is tuned one-half tone higher, were written in keys of D or A, and consequently the piano parts in E flat and B flat.

For the last decade or more violinists did not have to change the pitch of their instruments since the international pitch is now at least one-half tone higher than it was a century ago. The piano parts have been changed accordingly.



Photo by G. Maillard Kesslere

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**Leonard and Hopkins to Conduct School of Music**

Florence Leonard and Louisa Hopkins have accepted the directorship of the Main Line School of Music, founded by Adolph Vogel in Ardmore, Pa. Mr. Vogel has recently resigned from the institution because of the demands made upon him by other interests. Both Miss Leonard and Miss Hopkins are pupils of Rudolf M. Breithaupt, who says of



LOUISA HOPKINS



FLORENCE LEONARD

R. T. Dooneer photo

them: "Their love for their profession, and the high idealism with which they pursue it, make them born teachers and the best qualified representatives in North America of my teaching." Miss Hopkins has appeared in concert and as soloist with several American symphony orchestras, while Miss Leonard is the author of numerous music essays and has lectured extensively on musical subjects.

Their new post has as its aim the development of the talented student for professional work, either as concert artist or as teacher, and also strives to give the amateur student the greatest pleasure and benefit that each one can derive from music. Theoretical study is a distinctive characteristic of the school, and a course in playing by ear, harmonizing at sight, simple improvising and composing, has been developed by Miss Hopkins. There are also free classes for regular students in ensemble, history, theory, etc.

Pupils of both Miss Leonard and Miss Hopkins have appeared in recital, ensemble concerts, and, as soloists with orchestra.

**Schnitzer Enthusiastically Received**

Germaine Schnitzer, pianist, was enthusiastically received upon her last appearance in Aeolian Hall, New York. According to the New York Times: "A large audience enjoyed her eminently clear and sane interpretations of the classic and romantic composers. Her clear-mindedness could be appreciated in a Bach prelude and fugue. She was stimulating and sympathetic in a Beethoven sonata and displayed a dazzling technic in two sonatas by Padre Antonio Soler

**MUSICAL COURIER**

(1729-1783), from works of ancient Spanish composers, arranged by Joachim Nin and given in public for the first time on this occasion. Mme. Schnitzer brought all her resources to bear on a dignified yet poetic reading of Schumann's *Carneval*. She gave it with variety, warmth and understanding. She was induced to play Schumann's encore after she had been recalled three times. A *Wiener-Tanz* by Gartner-Friedman had the flavor of the Austrian capital. After a brilliant exposition of the Saint-Saëns' *Toccata*, Mme. Schnitzer was recalled for more encores.

**The Maier, Pattison and Shattuck Combination**

Guy Maier and Lee Pattison again will make three-piano appearances with Arthur Shattuck next season, sometimes with orchestra and sometimes without. They will feature the Bach C major and D minor triple concertos, and a new arrangement by Mr. Maier for three pianos of the Turkey in the Straw.

Guy Maier has finished additional arrangements for two pianos which he and Lee Pattison will play next season, and which soon will be published. They are a new set of Seven Love Waltzes by Brahms, a scherzo (from the piano-forte quartet in E flat) by Schumann, a largo by Karl Ph. Em. Bach and an interesting arrangement of the Chopin F minor etude to supplement his arrangement of the Butterfly and Black Key etudes which are already published. These last two are arranged to be played on two pianos.

**Critic Writes George Liebling**

Dr. Victor Nilsson, musical editor of the Minneapolis Daily Journal, has written the following letter to George Liebling, pianist: "Your kind letter both gladdened my heart and depressed it. Allow me to congratulate you upon the perfection of your plans of touring for the larger part of the coming season, with your appearance with the Boston Symphony and your recital in New York. At the same time I cannot help feeling regret that you will be for so many months absent from the new field here in which your eminent art and experience are so much needed and where already you have made so many friends, admirers and disciples. Thank you for the strong artistic impetus your recitals give me."

**Virgil Student to Concertize**

Ralph Ganci, of the Virgil Piano Conservatory, will concertize this coming season. Mr. Ganci possesses an extensive repertory of classical and modern compositions, and this, combined with a splendid technic, enables him to give enjoyable programs. Mr. Ganci appeared with success in a number of solo recitals last year in New York and other large cities. His tone is rich and varied, and his playing is expressive, brilliant and colorful.

**Münz to Play in Europe**

Mieczyslaw Münz, now vacationing in Europe, will start his international concert tour this season with a performance in Krakow, Poland, on October 9, followed by appearances

in Lemberg, on October 11; Warsaw, 13, and Lodz, 14, all in his native country. On October 16 the pianist goes to Budapest, where he plays the following day. From the Hungarian capital the artist proceeds to Paris and London, sailing for America on the S. S. Paris on October 26.

**Stella De Mette Singing Abroad**

Stella De Mette, formerly prima donna contralto with the San Carlo Grand Opera Company, has established herself in opera in Italy for the next few years. After appearing there with the Salvati Company in April, Miss De Mette was engaged by Giuseppe Baroni, prominent Italian con-



Elzin Studio

STELLA DE METTE

ductor, to sing Carmen and Delilah with his company in Athens, Greece. Mr. Baroni is remembered as Oscar Hammerstein's choice as maestro for his then new theatre, the Lexington. After two months in the Greek capital Miss De Mette will return to Italy and divide the coming season between the Reggio Teatro in Turin and the San Carlo Teatro in Naples.

**Viafora Sailing**

Gina and Gianni Viafora sailed for America from Italy on September 2 on the S. S. Duilio.

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## CINCINNATI ZOO OPERA

CINCINNATI, OHIO.—Like a good athlete who wins the hurdle race in spite of unexpected obstacles, Van Grove, musical director of the Zoo Opera Company, overcame all obstacles that menaced the seventh week when the sudden illness of Mabel Sherwood (Mrs. Van Grove) threatened to disrupt the smooth productions that had hitherto marked the season. However, with the able support of Business Manager Charles G. Miller, who is ever on the job, argued, and indomitable in any unforeseen emergency, Van Grove, whose sincerity and amiability won every member of the company, was able to give the audience that assembled to hear *The Jewess*, a splendid performance of *Die Walküre*. At 6:30 scenes were shifted, the cast notified of the definite change in opera, automobiles sent out to bring in the chorus, and the scores changed for the orchestra. Without the cooperation of the organization which Miller and Van Grove have built up this summer, without the painstaking rehearsals of two operas for each week, without the fine harmonious spirit within the organization, this opening night would have been a failure. And what a performance! Thrilling and convincing! Every member of the cast imbued with the will to put over this performance, booked for Monday night, with credit to the management and with comforting sympathy for the unfortunate singer, Mabel Sherwood, whose collapse shattered her hopes of singing her two greatest roles for the season, that of Rachel in *The Jewess*, and that of Nancy in her husband's opera, *The Music Robber*, the following week.

*Die Walküre* brought again to Cincinnati that splendid artist, Vera Curtis, whose debut in the role of Sieglinde was a triumph both vocally and dramatically. Curtis brings to her singing a fine intelligence which, together with her superb voice, makes for a distinctive performance and the audience met her out tremendous applause. And again the Zoo Opera Company has given the American public a new Wagnerian artist, for Curtis, although thoroughly familiar with this role, had not had an opportunity to put her artistry to the test. Singing opposite her, as Siegmund, was Forrest Lamont, a great favorite with Zoo audiences, who again triumphed in a Wagnerian role for which he seems so eminently fitted. His beautiful tenor voice lent itself especially to the impassioned love song of the first act and to the duets with Curtis.

Cincinnati has learned to expect the highest artistry from Marta Wittkowska whose rich voice is ever a source of new admiration, but as Brunnhilde she surpassed all expectations. The great battle cry of the second act was a triumph of her artistry. Her gorgeous voice with its great range and unusual overtones made of this most difficult of solos an attainment never to be forgotten by those privileged to

hear her. It was thrilling and intense, superb in dramatic quality.

Herbert Gould made an effective Hunding and Howard Preston sang the role of Wotan with fiery intensity. All summer we had been awaiting an opportunity to hear Constance Eberhart in a role in which she would have ample opportunity to display her luscious contralto, and as Fricka she satisfied every anticipation. Lovely in a blonde make-up, she gave a very impressive and dramatic interpretation of the role, later doubling and appearing as one of the Valkyrie in the third act in which local singers, Lydia Dozier, Idella Bunker, Violet Summer, Tecla Richert, Alice Cheney and Helen Nugent, gave proof of the fine training they are receiving here.

With his usual thoroughness Louis Raybaut contributed to the success of this presentation by means of effective scenes, lighting and stage effects. The orchestra rose to the occasion and gave evidence of what a fine unit Cincinnati possesses in this famed symphony orchestra. All in all, considering the difficulties which confronted Director Van Grove on this Sunday, this was one of the best performances of the season.

The impossibility of securing an artist to take the place of Sherwood in *The Jewess* placed the Zoo opera management at a disadvantage, only for the brief time it took to inquire who could sing the role of Carmen. *Die Walküre* was given again on Monday evening as the advance sale for this opera was heavy, and Wittkowska came to the rescue on Tuesday evening by singing the title role of Carmen. Lydia Dozier, a local singer, who has done some very creditable singing this summer, proved herself a charming Micaela for which her lovely lyric soprano is admirable and her dramatic instinct correct. It is to be hoped that Miss Dozier will be able to profit by this opportunity of singing a leading role and will be heard more frequently in parts adapted to her clear and pure soprano.

Wittkowska gave a wonderful portrayal of Carmen, putting into the role all of her artistry and dramatic feeling for which she is justly celebrated. However, the strain of singing Brunnhilde to which was added an attack of laryngitis required relief for this splendid artist, and Rhea Toniolo was hastily summoned to finish the performances of Carmen and won new laurels in this new field. Ralph Errolle repeated his triumphs as Don Jose of the first weeks of this opera. Herbert Gould, Royer, Mahler, Louis Johnen, Natalie Cervi and Idella Bunker, who sang Frasquita when Lydia Dozier took the part of Micaela, added to the success of the performances. The exigencies of the week proved the sterling qualities of such favorites as Wittkowska, Lamont, Curtis, Errolle, Dozier, Eberhart, Preston, to say nothing of the efficiency of C. G. Miller, and the courage of Van Grove. M. D.

"His tones are rounded, full, powerful, and his range is remarkable."  
—Rockford Register-Gazette.

*Frederick Gunster.*  
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ELEANOR SAWYER,  
who is to sing in many European cities before re-  
turning to America.

### Mr. and Mrs. Roland Foster Enroute Back to Australia

Mr. and Mrs. Roland Foster, of the New South Wales State Conservatorium of Music, who spent some weeks in the United States on their way to Europe, sailed on August 20 for Australia after a tour comprising Great Britain, Holland, Germany, Switzerland, Italy and France.

During their stay in London Mr. and Mrs. Foster were entertained by many prominent musicians and were elected members of the Musicians' Club presided over by Sir Edward Elgar.

Mr. Foster also received the honorary degree of Fellowship from the Guildhall School of Music, conferred by the music committee of the Corporation of the City of London in recognition of his distinguished work in Australia. This was given on the recommendation of Sir Landon Ronald, the celebrated conductor, who is principal of the Guildhall School at which Mr. Foster received his early training.

Contrasting strongly with the intense musical enthusiasm and flourishing conditions on the other side of the Atlantic, Mr. Foster found British music passing through a stage of serious depression which it is to be hoped will be only temporary. Broadcasting, tennis, cinemas, jazz, and cheap motor-cars are variously blamed for the falling-off in musical interest by the general public, which has brought about a great diminution in the number of concerts given and in the sale of sheet music.

Although several of Mr. Foster's former pupils are well established in London (notably Ethel Osborn, Rosa Alba and Essie Ackland) the general experience is that engagements are fewer and fees smaller than in former days, and, pending a revival of musical prosperity (which in its turn depends upon an improvement in industrial conditions) he has warned Australian aspirants that in coming over to London they must be prepared for lean times and limited opportunities.

At the present time music in the Dominions is in a healthier and more encouraging state than in Great Britain, whilst the United States, he considers, leads the whole world both in the quantity and quality of its musical performances and in the general interest displayed in the cultivation of the art.

### The Visuola That Simplifies

The Visuola, a new invention in the form of a visual aid for translating, reducing, and simplifying the printed page to its practical application upon the keyboard, is of no little interest to teachers of the piano, since it has been attested by the world's leading musical authorities, and since it plays a large part in the Aeolian company's program for the advancement of modern pedagogy. The company's plan is taking form through the endowment of the Aeolian Hall School for Music Research which will sponsor the education phases of the advanced interest of all piano teachers.

Seven years have been spent by the faculty of the Aeolian school in teaching 8,000 pupils in connection with the research work with the Visuola, adapting it to all methods, systems, and standard teaching materials. More interesting, and shorter ways of developing correct and fluent playing and reading, and the basic factor of maintaining the interest of the pupil have been disclosed in the work which has been conducted.

The Aeolian Hall School of Music has also established a highly professional business building department which prepares publicity, advertising and business building literature for teachers. The department's chief purpose is to build the teacher's prestige and following in his community.

The program outlined has been enthusiastically accepted. Special Normal courses have been carried on at the school, which have been attended by teachers from all over the country. The course has been extended until September 10.

The Visuola is not a mechanical device. It has a background of pedagogical achievement which has received the endorsement of leading musical authorities the world over.

### Schnitzer Wins Favor in England

Germaine Schnitzer, pianist, was given a hearty reception during her last season's tour in England, and she is re-engaged for a tour there for this winter. Her bookings cover the important cities of the English provinces, as well as several appearances in London. According to the Liverpool Courier, "Miss Schnitzer's playing was a revelation." The Birmingham Post wrote: "Indeed more delightful Mozart playing cannot have been heard in Birmingham for many years." The Aberdeen Press, at the end of a long criticism of this artist's playing, said: "She is a player completely absorbed in her work. The Schubert March and the Liszt Rhapsody had a surprising power and a drive and vivacity that were truly exhilarating."



# IRENE SCHARRER

*The English Pianiste*

whose beautiful playing  
elicits superlative praise of  
three distinguished critics.

Miss Scharrer played with a white fire in which all things stood clear and all things beat warm and high. Akin was her version of the eager, quasi-rhapsodic beginning; while in the slow movement each phrase was one more facet upon dreamful fancies become music, and to beauty. Her felicities of touch were endless and each was like a flowering of Chopin's speech.

*H. T. P. in The Boston Transcript, Jan. 30, 1927.*

She played with a native charm and sensibility, with a beautiful feeling for the capacities and limitations of the piano and with unfailing taste. She is aware of the moonshine and the emotional intensities of the Chopin Barcarolle. She repeated the B flat minor prelude, which reminds the listener of the justness of the remark of George Sand, who said that Chopin in one or two pages of a prelude could compress more drama than was contained in whole acts of certain operas.

*Olin Downs in New York Times, Feb. 12, 1927.*

Miss Irene Scharrer gave an excellent performance of Grieg's concerto, a musically intelligent, a brilliantly virtuoso performance. Played as it was yesterday by Miss Scharrer, the music was fresh, individual, delightful.

*Philip Hale in the Boston Herald, March 2, 1927.*

## *In America*

### October, November, December, 1927

Steinway Piano



Duo-Art Records

### Rudolf Ganz Pianist and Conductor in London and Paris

Before proceeding to his summer home at Mezzen, near Lucerne, Switzerland, Rudolf Ganz appeared in London and Paris in the dual role of pianist and conductor. He scored his usual success with the public, and the press of both cities paid him unstinted homage.

Le Figaro, Paris, proclaimed him a conductor of rare ability and of a vitality which meets all demands. Louis Aubert, French composer, writing in Chantecleer, says of



VILLA SCHOENBLICK,  
Meggen, near Lucerne, the home of Rudolph Ganz in Switzerland.

him: "His leadership is like his piano playing, refined, musical and distinguished. Our only regret is that Paris can benefit so rarely in the demonstrations of such an artist, of whose musical gospel-preaching the world at large is in need."

P. Croi, critic of Le Gaulois paid him this tribute: "Handel, Beethoven, Strauss, Ravel and Respighi furnished the medium for the display of his consummate art as a conductor of animation whose prestige is great and whose mastery is complete." Emile Vuillermoz in the Candide: ". . . Mr. Ganz gave an exhibition of piano playing and musicianship the like of which one seldom has the privilege to hear." Paul Landormy, writing in La Victoire, thinks: "Ganz is a master . . . a virtuoso of the very first rank."

The Westminster Gazette, London, reports: "As a conductor Mr. Ganz secured a magnificent performance of Strauss' *Tod und Verklaerung*." The Daily Telegraph, London, is enthusiastic in its praise, saying: "Mr. Ganz has most of the qualities in a pianist that should go to charm a large public. He is master of an impressive technic; he plays difficult things on a heroic way; and he can outline a sensuous or sentimental phrase so that it fails not of its purpose." Last, but not least, the London Times: ". . . In Beethoven's Eighth Symphony there was vigor and contrast and animation. In Strauss' *Tod und Verklaerung* there was exceptional clarity and penetration, so that the emphasis was thrown on the poetical more than on the morbid side of the program."

### Patton Commended in College Letter

En route to the Seattle, Wash., festival from Cincinnati where he has been singing in opera prior to joining the Metropolitan forces the coming season, Fred Patton appeared in recital at the University of Tennessee at Knoxville. Following the concert the director of music there sent the following letter to Haensel & Jones, Mr. Patton's managers:

"We wish to thank you again for the privilege we had of having Fred Patton as one of our summer session entertainment features. We feel that Patton's program was one of the finest and most delightful we have ever had. The

audience of students and faculty and townspeople was very enthusiastic and appreciative and the comments we have heard since the concert have all expressed the keenest enjoyment. Will you convey to Mr. Patton once more our deep appreciation of his beautiful program and our sincere hope that we may have the pleasure of having him return to us in the near future?"

### Neva Morris Presents Unique Programs

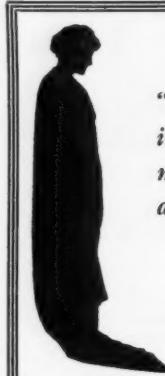
Neva Morris, chanteuse and children's entertainer, is engaged in a unique work in the field of entertainment, and she is the originator of novel programs which follow old legends and stories in style and character but are adapted to modern acceptations and thought. One is made to believe that Mrs. Morris truly believes in elves and fairies and all the characters she talks and sings about, and her costume impersonations of them are not only unique but also beautiful, for she symbolizes all that is truest and best in the lives of children and grown-ups. She is the possessor of a rich mezzo singing voice, and adds songs suitably chosen for her characters to her stories. Interpretative dances also play a part in her programs, being assisted in these by Betty Price. Walter Poyntz acts as her pianist and accompanist, the musical background running through each group lending much atmosphere and charm to the whole. One reviewer from the Pittsburgh Press has noted that "her programs are unique. She has culled the happiest and most

the hymn singing and sang two sacred songs as solos at the Lake George Country Club. On August 7, she was guest soloist at the Church of St. Sacrament. Miss Meyer is devoting her time revising her repertory and polishing up her operatic roles for the coming season. She has several plans in mind regarding future activities, and her managers, Baldwin & Tremaine, are arranging some favorable appearances for this artist.

### Paula Fire Assists Amato in Concert

Paula Fire, soprano, was chosen to be the assisting artist to Pasquale Amato in a concert at Ocean Grove, N. J., on August 20, and that she scored a success is evident from the following excerpts from the Asbury Park Sunday Press of August 21: "Pasquale Amato, famous baritone, whose voice until this month has not been heard in this country for several years, and Paula Fire, soprano, two of the finest concert artists heard in Ocean Grove this summer, sang in the auditorium last night. The singers, both in splendid voice, responded graciously to the eager applause as they sang for the first time in the hall seating 8,000 persons. The concert was the fifth and last performance of the season under the direction of Philip F. Ienni, manager of the Puccini Grand Opera Company. In the absence of the violinist, whose illness was announced, Amato and Miss Fire sang a program of grand opera arias such as summer audiences seldom have the good fortune to hear. Miss Fire, who has a charming and brilliant lyric soprano voice, opened the program with Verdi's *La Traviata*, followed by Mozart's *Alleluja* as an encore. Amato, whose superb voice has won him world renown, was greeted with prolonged applause by old friends and new, and was recalled many times by the enthusiastic din of hands and voices from floor and gallery. . . . At the conclusion of a charming group of songs, which included *Chere Nuit* by Bachelet, *Zneignung* by Strauss, and *In the Silent Night* by Rachmaninoff, and which were excellently interpreted by Miss Fire, bouquets and baskets of flowers accompanied the demand for an encore, to which the artist responded with Ardit's *waltz*, *Se sarai Rose*. A group of English songs were added by the soprano to take the place of the absent violinist's appearance. The program concluded with a duet, *Henschel's Gondoliera*, after which a very reluctant audience departed, showing their genuine appreciation for the artists."

Paul Fire, who is a student of Esperanza Garrigue of New York, is an American by birth and training. She made her debut at Aeolian Hall in April, 1926, and has been



*"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."*

*The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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entrancing lore from every possible source. They have to do with cheerful tales for children and for grown-ups who have their interests at heart." The superintendent of the Industrial Home for Crippled Children in Pittsburgh stated recently that "it was a real joy to see such a delightful children's program," while the Pittsburgh Musical Forecast has declared that "in addition to the subtle charm of her mimetic art, Mrs. Morris sings with delightful ease and fine tonal poise and production." Numbered upon her programs for the coming season will be such offerings as *A Chinese Fantasy*, *Overalls*, *Gypsy Lore*, *An Adventure in a Fairy Garden* and *Tea-Time With Raggedy Ann and Andy*.

### Ernest Hutcheson a Man of Activity

Ernest Hutcheson, newly-elected dean of the Juilliard Musical Foundation, would seem to sail a chartless sea of activity. After his six weeks' summer class at Chautauqua one would naturally expect him to take a vacation, but instead, he retired to Sandwich, Mass., for more intensive activity. In his practise cabin in the woods he has been spending long hours on his various concert programs for the coming season, and also on composition. Very shortly he is due in New York to take up his duties at the Juilliard Foundation, which will not, however, preclude his activities in the concert field. His annual Carnegie Hall recital is scheduled for the evening of November 9.

### Marjorie Meyer's Activities

During the summer period, Marjorie Meyer, soprano, is often called on to lend her artistic skill at various religious functions in the territory surrounding her home at Lake George, N. Y. Recently she was soloist at the first community service at Bolton Landing. On another occasion, she led



Photo by William Dobkin  
**PAULA FIRE**

singing since that time in concert and appearing in operatic roles with the Puccini Opera Company. She has sung also at Carnegie and Steinway Halls in New York City, and is known to radio audiences by her songs over stations WEAF and WGBS. Mr. Amato, who is an eminent baritone, is planning an extensive tour in the United States this winter.

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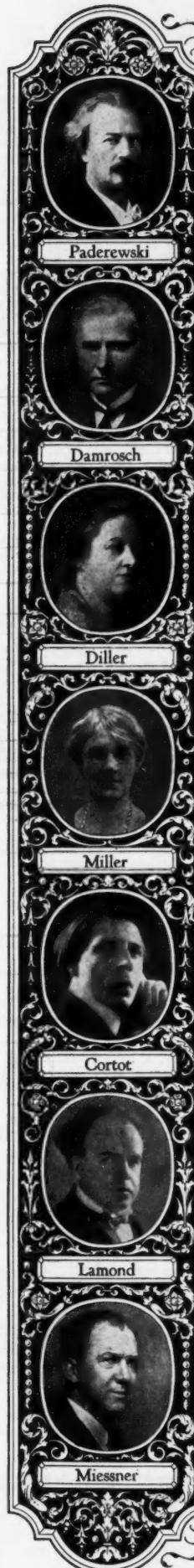
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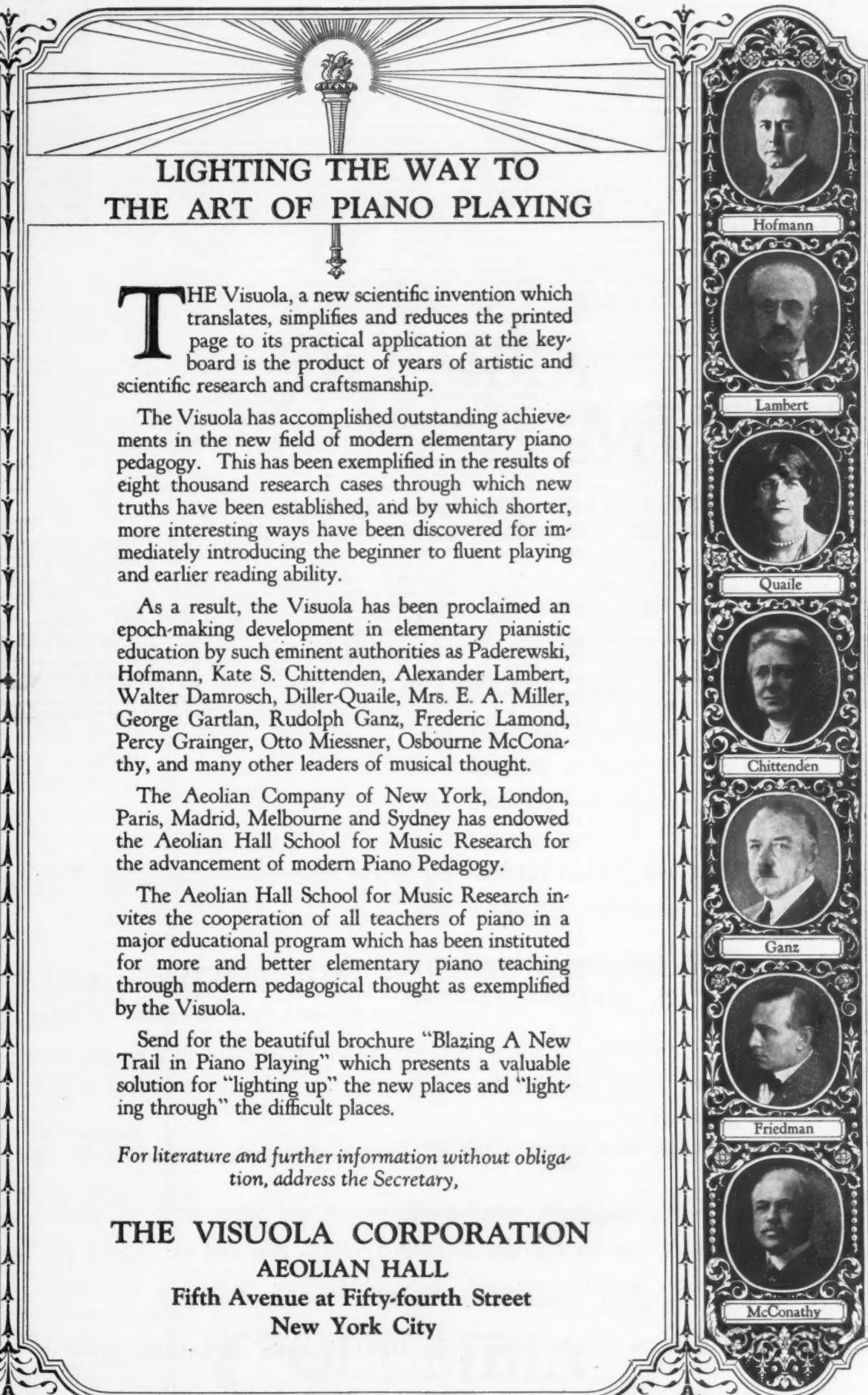
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## MUSIC ON THE AIR

## THE WISDOM OF DAMROSCH.

With the turning of the century mark in the Atwater Kent series of Sunday night concerts, Walter Damrosch, famed conductor and composer, has taken occasion to remind America's listening public that the broadcasting of classic music to increasing millions has proportionately increased the obligation to European masters.

World famous opera and concert artists, in presenting their concerts over the network of twelve to nineteen stations in the Atwater Kent Hour, have naturally drawn heavily on the masterpieces of European composers.

"The sons and daughters of Italy have helped greatly the cultural development of our country," declared Mr. Damrosch. "What should our opera houses have done without Italy's singers, conductors and composers? The masters of Germany, the musical mother of our people, were the first to sow the seed and cultivate the ground from which we now garner so rich a musical harvest. Great Britain's golden age of music, which began in the time of Queen Elizabeth and which flowered in the creation of the most exquisite unaccompanied madrigals, as well as church music, and which after that lay dormant for centuries, is now returning again in the works of Elgar, Vaughn Williams, Gustave Holst, and many others. Their names and works are well known in this country, and they have contributed largely to the cultural union of the great English speaking peoples. And France! In her music the finest of aesthetic qualities and loftiest conception of the proper form of symmetry in art find highest expression. From Rameau and Lully down to Debussy and Ravel, what an unbroken and perfect line of beauty. Their music has always found peculiarly sympathetic reception in our country."

## ON TURNING THE DIAL

MONDAY, AUGUST 29.—The concert offering of the Piano Twins was one of those events that bring the radio out triumphantly. These two experts of digit manipulations have been performing on adjacent pianos at WEAF and WNYC for a year or more and this was one of the times when the two were as one as to feelings, rhythms and intentions. The Brahms Fifth Hungarian Dance was performed with a keen levity and to the lighter numbers they infused more energy and brilliance than their composers wrote into them. Then there was Roxy and his Gang, who in company with Major Bowes and his Family are indispensable occupants of the ether. On this particular night Mr. Roxy performed an unusual deed—he introduced a new singer to the radio public. Can anyone picture Roxy in that role? It is now such a matter of fact event for Roxy to give a new singer a chance that it has become a matter of habit furthermore, for anyone who might attempt to use the imagination as a vehicle in favor of Roxy. The singer was Rodolfo Hoyos, Spanish baritone; a typical singer of arias and of truly Latin characteristics with a naturally resonant and pleasing singing construction. Furthermore, this man Roxy seems to have no end of abilities

for he has now launched in the field of composing and his latest offering is the march tune, Through the Air, which he has dedicated to Mr. Aylesworth, president of N. B. C. It is about as snappy a tune as we have heard in a long time. To follow the Parnassus Trio on the usual tune of melody that is billed every Monday night is a delight. It is with pleasure that one is assured of a half hour of music of decided artistic merit and to prove the slogan it was Mozart, Chopin, Thoma, Massenet and Mendelssohn that came through the air lanes. To close an evening of variety a tabloid version of Carmen was heard through WEAF.

TUESDAY, AUGUST 30.—The farewell performance of George Olsen's orchestra was not up to keeping with the high record it has established for itself; a record which one can be proud of and which can be little affected by the rather slow movement of its last appearance. Next Tuesday it will be replaced with a quintet of male singers. However, its own importation of two singers was a happy thought as it afforded an hour of dance music, a flavor which it alone cannot supply. Another interesting bit was the Balalaika Orchestra, which gave some of its very own characteristic folk tunes, music which can only be properly appreciated by those who are close kin of the songs interpreted. This type of Russian music has its own particular appeal and the faithful interpretation of the members of the orchestra makes one put forth the comment that it would be the pleasure of all concerned if it never had any better handling. WOR's soft and soothng, crooning melodies which embodied some of the familiar strains that can only be attributed to Foster, was one of those offerings that is hard to get away from. Through WRNY the usual Edison Hour gave a program worthy of note with Bernard Ocko as the violin soloist. Although the famous palette series have concluded it is obvious that the Edison company has found sufficient value in the presenting of programs which are representative of the highest in the field of music. Mr. Ocko has been associated with quartets, and as soloist, for a sufficient length of time to have brought him conspicuously before the public's eye. A concert that was termed American folk dances (but not Indian war dances) came over WGBS. The group of musicians performing boasts of indulging in the music heard among the poor white Hill Billies of the West Virginia Mountain Country, and use instruments that were actually brought from the backwoods section of the South. The plaintive strains of the fiddles and guitars were obvious proofs of the recommendation with which they were heralded.

WEDNESDAY, AUGUST 31.—WIZ's big light was the Maxwell Hour, which assumed something of an international aspect with a balalaika soloist who indulged in Russian, Chinese, Italian, Hawaiian and Irish melodies of popular appeal. WEAF's chief attraction were the Dixie Travelers, who seemed to make a real appeal for godliness with their humming and crooning through Satan Stop Tempt'n Me, Hebin and Susanna. On their scheduled program was featured Carolina Sweetheart and an 'honest Injun' banjo solo.

Whirlwind, by Maffei. The Stephen Czukor Hour presented Helen Schafmeister as guest artist. Her program consisted of the Hungarian Rhapsody No. 2 of Liszt and Beethoven's German Dance No. 2. The French Trio, which has become one of the favorite musical ensembles of station WOR, in company with Charles Premmac, delved into the German literature of music with the result that Schumann, Schubert and Brahms figured heavily.

THURSDAY, SEPTEMBER 1.—Now that Goldman's Band is at Atlantic City for the season, Harry Barnhard's assembled musicians are the leading lights in the way of band instrumentalists. It happens that the musicians are very capable in their own light and really do not need the exit of the Goldman Band to step into the limeight; however, the condition focuses the attention on them and through WOR have been giving some very worthy concerts. This unfortunately was the last of the series, just as all good things eventually come to an end. Even in tabloid form, and it was decided tabloid, the delightful Pirates of Penzance can carry much of the charm of the Gilbert and Sullivan characteristics. Over WEAF there was much to commend the venturesome effort, for to present something as whimsical as the Pirates without the complete setting is hazardous business.

FRIDAY, SEPTEMBER 2.—The Hart House String Quartet, a remarkable organization of musicians, and claimed by Canadians to the extent that their permanent location is more often in that country than in ours, sent over the air to their many friends a concert of note through station CNRT. To further delight the music lover the hour entitled Yesterthoughts can be counted on as something worth while. Especially now that Katherine Palmer has become a permanent associate with this WJZ attraction. Several instrumental combinations of unusual effects were experimented with during the Royal Hour, augmented by the soloists who have recently added much to the pleasure of this permanent Friday attraction. Helen Clark and Vivian Holt always assure one of some delightful vocal numbers.

SATURDAY, SEPTEMBER 3.—Juan Pulido was again the soloist during the Mediterranean Dance Band, which featured Neapolitan music. This is music which is irresistible with its tango swing, and in which the Spaniard fitted in most beautifully. Then Bernard Hamblen, known as composer of ballads, appeared with the Keystone Duo, who presented five of his compositions with the versatile musician at the piano. Just why this type of music is called ballad is food for thought. The term usually used with a sense of the more sentimental type of music this time included also numbers that were humorous and thoroughly refreshing. William Chosnyk, staff violinist of WGBS, returned from a vacation for only a short stay at WGBS; in the future we will see him devoting his entire time to the study of music. Having endeared himself as staff violinist he will undoubtedly endear himself to all those who will hear him in person.

SUNDAY, SEPTEMBER 4.—Paul Althouse's Atlantic City Steel Pier concert was sent over WPG to the delight of the many admirers of this favorite tenor. If there is a singer who can interpret the Cielo e Mar aria from La Gioconda it is Althouse, and this he did with all the artistry that is characterizing the tenor's work. There were also

**PASQUALE AMATO** has accepted the American representation of the Dresden and Chemnitz Opera Houses, Germany.

**GENERALMUSICAL DIRECTOR FRITZ BUSCH** while in New York as conductor of the New York Symphony Orchestra from November 1 to January 30 will hold auditions for the artists selected by Mr. Amato to consider them for engagements at the Dresden Opera.

For detailed information write Mr. Amato's secretary, Hotel Ansonia, New York.

Pacific Coast Singers interested may communicate direct with Mr. Amato, care of the Los Angeles or the San Francisco Opera Associations, during Mr. Amato's engagements with the aforesaid companies between September 10 and October 17.

The Amato Studios re-open at the Hotel Ansonia on October 24.



LAZAR S. SAMOILOFF,

vocal pedagogue, who has been conducting successful master classes in San Francisco, Cal.; Seattle, Wash., and Portland, Ore. Before returning to New York for the reopening of his Bel Canto studios the middle of September, he will conduct a two weeks' class in Denver in the Hinman-Lamont school.

listed, Sacrament of MacDermid, Someone Worth While of Stephens, Tally Ho of Leoni and five encores as the result of insistent and clamorous appeal. On the program appeared also Marie Tiffany. Marie Roemae Rosanoff was the Atwater Kent artist, a cellist of distinction and singular accomplishments. Complying with this reputation she opened her program with the Bach Recitative, a dignified, richly developed number which offers ample opportunity for the display of the deep toned instrumental qualities of the cello. Also noteworthy of the program was her clean and singing-toned rendition of the Rimsky Korsakoff Hymn to the Sun and an interesting bit, a Prelude by Gershwin.

## FACTS OF INTEREST

WCGU has been advanced to the wave length of 218 meters.

The Commonwealth-Edison Company is to use a similar 50,000-watt set as WEAF.

A new station is to be erected at Saranac Lake for the benefit of the tubercular.

WHAM, of Rochester, owned by the Stromberg Carlson, opened recently with 5,000-watt power.

Forty broadcasters who have not applied for renewed licenses has been warned of discontinuance.

Governor Smith is to open the Radio World Fair.

Musical comedies are now being broadcast direct from the theaters.

WGL is being heavily sued.

WGBS resumes its morning programs.

Calvin Coolidge praises the Atwater Kent movement to improve programs.

Charles Harrison has joined the new Columbia system.

WNYC is now operating on a 579 kilocycle wave.

MARGHERITA TIRINDELLI.

## Zerffi With New England Conservatory

William A. C. Zerffi, internationally known vocal teacher, who specializes in "voice production without interference," will be a member of the teaching staff of the New England Conservatory of Music in Boston. Mr. Zerffi, who has taught for a number of years at his studio in New York, will devote Monday, Tuesday and Wednesday of each week during the coming season to the Boston school; the latter half of the week he will continue private instruction at his New York studio, which will be in charge of Ethel Pfeifer, and remove on October 1 to 326-A West Seventy-seventh Street.

## Pedro Pons Opens New York Studio

Pedro Pons, Spanish pianist, has recently opened a studio in New York City and is accepting pupils in piano and solfeggio instruction. He is a graduate of the Master Duverni of Paris, and received recognition abroad as a keyboard virtuoso before coming to America. In this country his activities have included a professorship in the Western Conservatory of Chicago, a directorship in the Tampa Conservatory of Music of Tampa, Fla., as well as a directorship in the Boston Conservatory of Music at Havana, Cuba.

## Hazel E. Walsh Scores as Theater Organist

Hazel E. Walsh is fast making a reputation as a first-class moving picture organist. The Schine Corporation engaged her for the first Wurlitzer Unit organ installed in Norwich, N. Y., at the Colonial Theater, where her appearance was a great success. She is at present in Buffalo, N. Y.

## Jessie Fenner Hill Returning Soon

Jessie Fenner Hill, vocal teacher, who has been enjoying a short vacation by way of a motor trip through Canada, will return to New York during the week and re-open her studios in the Metropolitan Opera House Building.

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## JOHN HEATH

PIANIST

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## Two Guest Conductors for Philharmonic

Clarence H. Mackay, chairman of the board of directors of the Philharmonic Society, announces the engagement of Sir Thomas Beecham of London and Bernardino Molinari of Rome as guest conductors during the coming season. Sir Thomas and Mr. Molinari will appear in the interval between the end of Willem Mengelberg's regime and the arrival of Arturo Toscanini, the former conducting the concerts of January 12, 13, 14 and 15, and the latter those taking place from January 16 to 26.

Sir Thomas Beecham, who will also appear as guest conductor with the Boston and Philadelphia Symphony Orchestras, is one of England's leading conductors. Eaglefield Hull says of him: "It goes without saying that Beecham has done more than any living man towards the establishment of grand opera in England. Without his good work the British National Opera Company could not have made their fine beginning. As conductor he added a greater zest and a finer line to the works of Mozart. He rejuvenated the programs of the Royal Philharmonic Society during the seasons when he was artistic director, 1916-18, and he did the same for the Halle orchestra concerts in Manchester."

Bernardino Molinari has been, since 1912, artistic director of the Augusteo in Rome. Under his direction the orchestra of the Augusteo has become one of the leading orchestral bodies in Europe. In addition to the Beethoven Festival last season, he has organized and conducted festivals in honor of Martucci, Debussy, Sgambati, Saint-Saëns and Scarlatti. Specially interested in choral works, he has pre-

sented in Rome Beethoven's Missa Solemnis, the requiem of Berlioz, Honegger's King David, and a number of oratorios by Lorenzo Perosi. While in America Mr. Molinari will also conduct a considerable portion of the season of the St. Louis Symphony Orchestra.

## Marie Morrisey Preparing for Busy Season

So as to have no interruptions in her study and preparation for the coming concert season, Marie Morrisey, American contralto, selected a cottage on Lake Waramang in Connecticut for her summer residence and there established a household with her aunt, Mrs. E. K. Mayfield; her accompanist, Morton Howard, and her French cook. This lovely place in the foothills of the Berkshires is fourteen miles from a railroad station and upon arriving at her bungalow Miss Morrisey was surprised at seeing her piano appear down the almost impassable hill road upon a farm truck drawn by a team of husky oxen. The contralto's season opens with her Chicago recital in the Studebaker Theater on November 13. Later Miss Morrisey will give a New York recital, and in the spring she will make her second tour of the Pacific Coast. Miss Morrisey belongs in that category of serious musicians who leave no stone unturned to achieve perfection in their undertakings and she never fails to give a liberal measure of credit for her success to Dudley Buck, her teacher, and Richard Hageman, her coach.

Miss Morrisey and Mr. Howard, her accompanist, will return to their homes in Chicago late in October.

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LEON SAMETINI'S MASTER CLASS AT THE CHICAGO MUSICAL COLLEGE, SUMMER, 1927

**Edward Johnson at Ravinia**

Edward Johnson has been winning more laurels at Ravinia. Critics have sent forth laudable comments following each appearance. His recent Pagliacci inspired the following from a reviewer in the Chicago Journal of Commerce: "Edward Johnson scored a dramatic success in what, I believe, is his first Ravinia singing of Pagliacci. Always a magnificent actor, he brought the tragic clown to a state of repressed perfection extraordinarily interesting in that it is so unusual. He sang the Ridi Pagliacci to convince all comers that his most stirring talent lies in his dramatic

voice—this regardless of the public's insistent love for him as such romantic lyric heroes as Romeo and Rodolfo. His Canio outshines them." Regarding his work in Carmen, the Chicago Herald Examiner believes that "It was Edward Johnson who really convinced the attentive listener interested in such matters that the opera was given in French, as stated in the program," and continues to say that "He . . . followed every opportunity in his unfailing habit of regarding opera as the proper place to display a finished vocal art of lovely tone, of eloquent melodic diction, of detailed definition of text and mood." Concerning The Love of the Three Kings, the Chicago News stated that "Edward Johnson, the Avito, gave a fine impersonation of his role. He was more manly, more vigorous than most of those who have interpreted this role here, and he sang in the second act with powerful tone, and with expression."

**Martino Engaged for King's Henchman**

Giovanni Martino, Metropolitan basso, has been engaged for the touring company of The King's Henchman, the Taylor-Millay opera which had its premiere at the Metropolitan last season and which will go on a transcontinental tour this year under the direction of Jacques Samossoud. Mr. Martino is the only member of the cast who was not born and raised either in England or America. He has been a member of the Metropolitan Opera for the past ten years.

**Philadelphia Opera Secures New Tenor**

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces the engagement of Ivan Velikanoff, Russian tenor, to sing leading roles during the coming season. Velikanoff was leading tenor of the Moscow Opera for four years, and then with the Petrograd Opera for two seasons. He has appeared in this country as Don Jose in the Moscow Art Theater's production of Carmen and the Soldier. The tenor sings roles in Italian, French, German, Russian, Polish and English.

**Bellamann Pupil With Fokine Ballet at Stadium**

Allen Wayne, an interesting young tenor from the Katherine Bellamann Studios, proved himself a versatile artist when he appeared as a dancer with the Fokine Ballet at the Stadium on August 18, 19, and 20. His work has received much favorable comment.

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**Hilda Burke Winner of Many Prizes**

Hilda Burke is one of the many artists who are preparing for a busy season this winter. She was a winner of one of the grand prizes given by the N. F. M. C. in Chicago this past spring, thereby automatically securing auditions with both the Metropolitan and Chicago Civic Opera companies, as well as three performances with the San Carlo Opera Company, which will be given during 1927-28. Miss Burke is arranging a number of recital and concert appearances this winter, and an engagement has been made with the Philadelphia Civic Opera Company to sing two roles. Her teacher, George Castelle, of the Peabody Conservatory, will be with her during a course of training in New York prior to these operatic appearances.

Last year Miss Burke's laurels in prize winning were many—being first prize winner of the N. F. M. C. state contest in Baltimore and the District of Washington, in addition to tying first place at the national in Chicago with Kathryn Witwer. Two years ago Miss Burke appeared in contest with thirty-five Baltimore singers and won the honor of appearing as Santuzza with the De Feo Civic Opera Company in Baltimore, later winning an appearance as soloist with the Baltimore Symphony Orchestra in a similar contest.

This young artist was successfully received during the summer at her appearances in the Temple of Music at Conneaut Lake Park, and many enthusiastic comments were made by reviewers upon her work.

**Colleges Hear Hart House Quartet**

An important factor in the activities of the Hart House String Quartet is their frequent appearance before the students of leading universities and colleges. During the week of October 10, they will appear under the auspices of Acadia College, Mount Allison Ladies' College, the Dalhousie University and Alumni of the Toronto University.

**Mme. Soder-Hueck Re-opening Studios Soon**

Ada Soder-Hueck has been enjoying a short rest at North Asbury Park before opening her Metropolitan Opera House studios on September 12. A large enrollment will greet her.

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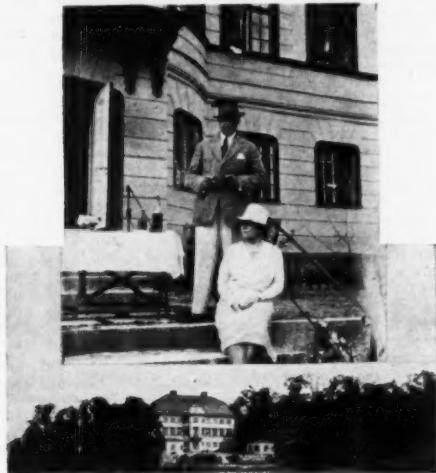
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**A Visit to Helgerum Château**

How few people who have lived in America all their lives would entertain the idea of taking a trip to the east coast of Sweden, where the Baltic lies shimmering in the sun? Most of us have an idea that that part of the world is too far away for "all the comforts of home" as we have them in what is considered to be the civilized part of the world. An English woman once asked a very pretty and smart young Swedish girl visiting in London where she had her clothes made. When she heard they came from Sweden, she answered: "Oh, I thought you all wore wild beast skins there!" This little episode came to my mind as I sat in the charming "Salong-wagon" on the little single track railway with its toy engine which puffed merrily along through the most lovely country imaginable towards Helgerum Château, the country estate of the Cahier family. As I looked about and saw the luxury and elegance with which the car I was riding in was furnished, it was clear to me that it could not be for the farmers and the simpler class of people that this little private railroad kept up such comfort; but that it must be for people who know what elegance is and are accustomed to it. My reflections were confirmed by the luxurious equipages which awaited their owners at many of the small stations we passed and glimpses of châteaux through the old oak trees, or across lovely inland seas gave an impression of ancient culture and well-being quite foreign to our American eyes.

Suddenly I noticed that the puffing engine was taking a breathing spell, and on looking out of my window, I saw that the conductor, engineer and fireman were having their afternoon coffee on a little knoll by the side of the track. As I remarked that no one else in the two cars that composed our "train" made any protest, I meekly kept my reflections to myself, although I was anxious to reach my destination, which was the next station.

I was met at the station by Mr. Cahier and "Flip," the young German police dog who is to be the future "Master" of the château when the real master is on the other side of



(Top) Mr. and Mme. Charles Cahier at their château, Helgerum, in Sweden. (Below) The château from the seaside.

the world—America. Mr. Cahier, elegant as usual, looked the regular country squire—without the red face and the well-rounded "bay-window"—in his smart sporting clothes and green felt hat with the "brush" behind. We flew through a landscape composed of seas and cliffs, fields and forests of hundred-year-old oak trees and baby birch trees, which in their fluttering, luminous green are the enchantment of every Swede. Before arriving at the château we passed the fine old church belonging to the estate built quite in the style that I had come to recognize as real Swedish architecture, a sort of simplified baroque which I learned afterwards belonged to the time of the Swedish "Sun King" Gustaf III, Sweden's most artistic king. In this church just a few weeks ago, two of Mme. Cahier's pupils, now studying with her at Helgerum, gave a concert for the fund for the restoration of this church, and later in the summer Mme. Cahier herself will sing there to further this worthy plan.

The drive up to the château through a stately alley of oak trees with flaming flower beds on each side, was beautiful, and arriving before the "grand porte" of this imposing edifice, we were met by the lady of the manor, Mme. Charles Cahier, smiling, warm-hearted as usual. After a delightful lunch in a wonderful round-paneled dining room looking out over terraces on to an arm of the Baltic, which flows past the château, I was shown first the beauties of the house, which is a masterpiece built in 1768 by Tessin the Younger, who with his father were architects famous in the whole artistic world of that time, and who were the designers of the Royal Castle in Stockholm. Of the thirty-three rooms contained in the château I was most impressed by the wonderful round music room with its oak paneling with gold trimmings, treated in a way which is now unknown. The room extends to the roof and has a gallery held up by heavy consols of oak and gold, where one can sit and hear the music from below. There seems to have been much music at Helgerum in former times, so it is quite fitting that the traditions of this beautiful place will be carried on by its present mistress in uninterrupted beauty. Aside from the château itself, the estate consists of two pavilions where the vocal pupils work, a house for the laborers, stables, garage, chicken farm, and an immense garden with greenhouses and an idyllic little house for the gardener and his family.

"With the outbreak of the war in 1914 we were forced to give up the second home that we had established," said Mr. Cahier. "The first being in Vienna when my wife was engaged at the Imperial Courtoper there, and the second in Munich. Since that time we have been living six months of the year on opposite sides of the world, while our possessions were resting in storage in Munich. As the world was gradually returning to its senses after the upheaval of the war, I

decided that the time had come to find a resting place for us, and a fitting frame for all the things we had gathered together during my wife's career. So two years ago, when the transaction was completed, I surprised my wife with the fait accompli of the purchase of Helgerum Château. On looking the place over, we agreed to preserve one of Sweden's most beautiful spots from a gradual disappearance as is the case with so many of the old traditions of the Old World. I worked out a plan whereby we would be able to accomplish our purpose, and at the same time be able to help those of my wife's colleagues who had not been able to put aside something for a rainy day. I also had another thought in the back of my head. Everyone knows that no one admires my wife's art as much as I do, and in order to provide a lasting memento of all that she has accomplished and is still able to do today, I could think of no better way than to donate our property with all our effects as a refuge for those who had spent their lives giving pleasure to others, and are in need of help. So after our death the state will have this place at its disposal, and Sweden will be assured that at least one of her dear possessions will be preserved to her." A beautiful thought and one that will continue to live for the good of others.

E. T. D.

**SALZBURG**

(Continued from page 6)

object of which was an exchange of views on the work of Salzburg's greatest son, especially in the light of recent researches. Professor Guido Adler, from Vienna, formerly opened the conference with an address and presided over the opening meeting, replacing Prof. Hermann Abert from Berlin who recently sustained a stroke of paralysis and was therefore unable to appear.

Among the lectures delivered, that of Prof. Abert, read from the MS. and treating of Mozart and Beethoven, was one of the most interesting. The other speakers were Prof. Hermann von Waltershausen from Munich; Dr. Ernst Lert, the present stage manager at the Scala, in Milan, who spoke on the production of Mozart operas; Stefan Strasser from Budapest (on Mozart's dynamic notations); Dr. Alfred Orel from Vienna; Dr. Paul Nettl from Prague (on Mozart's Prague sojourn); and Prof. Ernst Lewicki from Dresden (on the completion of Mozart's C minor Mass).

This theme had an added topical interest in view of the excellent performance of the Mass, given during the Conference in what is called the Salzburg arrangement. The performance took place at St. Peter's Church, where the original production of this Mass (augmented with fragments from another Mozart Mass to replace the missing portions) took place on August 25, 1783, with Mozart's wife, Konstanze, as soprano soloist. A number of rarely heard chamber compositions of Mozart completed the musical program. A merry supplement of postlude to the Mozart Conference was an evening devoted to the master's humorous music. The program comprised a number of "divertimenti," among which were a medley from Mozart's Dutch trip entitled Galimathias musicum, and the famous Bandel Trio.

R. P.

**Changes in New York Symphony**

A number of changes have been announced in the personnel of the New York Symphony Orchestra for the coming season. Michel Gusikoff, former concertmaster of the Philadelphia and St. Louis Orchestras, will succeed Mischa Mischaikoff as leading violin. Josef Emmons will be first cellist in place of Josef Malkin, and A. E. Clark will be the new first trombone. Hans Goeltlich will take the place of Rudolf Rissland, retired, as orchestral manager. Besides these changes there will be a number of others in various sections.

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**Entrance Examinations Begin Thursday, September 22**

Address all Communications to  
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## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The popular Saturday night program of the Los Angeles Philharmonic Orchestra was especially attractive. Opening with Evendsen's tuneful Carnival of Paris, the program continued with Tchaikovsky's Nutcracker Suite, which never fails to bring enthusiastic response from the Los Angeles audiences, next came the chief interest of the evening, Gershwin's Rhapsody in Blue, which drew added thousands to the Bowl to hear this much discussed work. The orchestra received, with Goossens, a great ovation. Two numbers from Cadman's Hollywood Suite, To a Comedian and Easter Dawn in Hollywood Bowl, with the composer on the platform, drew tumultuous applause. Ravel's Pavane Pour Une Infante Defunte was most appealing. The waltz from Tschaikovsky's opera, Eugene Onegin, and the overture to Le Roiss' Amuse by Delibes, closed the program.

Tuesday night, Novelty night, proved all that its name suggests, having two numbers which made their first appearance on an American program—Dr. Grignon's Tone Picture, Andalousie from Hispanicas, and Lord Berner's Fugue for Orchestra in C minor. A composition heard for the first time in Los Angeles, and one for the first time in the Bowl, Le Baruffe Chissoite, op. 3, by Sinigaglia, and Scriabin's Poeme de l'Exstase were given, the Scriabin work being the most noteworthy offering of the evening. The Berners Fugue was traditional in structure and interesting in character; Goossens gave it a fine reading from the manuscript as it is still unpublished. Honegger's Pacific 231 was striking and pleased popular fancy. The program, however, while interesting, was a strain on the hearers; the modern clamor and lack of thematic consistency which prevailed in a large degree made the Wagner number which closed the program, Entrance of the Gods into Valhalla, from Rhinegold, a grateful relief.

Thursday, Symphony evening, also had novelties. Mehul's overture, La Chasse du Jeune Henri, played for the first time on the Pacific Coast opened the program. It proved a tuneful bit with plenty of opportunity for the horns. It is noticeable of Goossens that he not only carries a brisk tempo which never slackens to a drag, full of the spontaneity and snap of youth, but he also never pushes the brasses so that they become strident. The Bach-Goossens Suite for Orchestra was played strictly according to tradition and won many friends. The Brahms Symphony No. 4 in E minor was the most worthy offering and the most charming as well. After it the Bowl resounded with bravo and cheers for several minutes. Hanson's Symphonic Poem, Pan and the Priest, op. 26, did not fare so well, being ultra modern it lacked appeal for many. Written mostly while Hanson was here two years ago and dedicated to Mrs. J. J. Carter, it was of interest to all, but needs to be heard several times for the ear to grasp its real worth. This was the first time it was heard on the coast. Warlock's (Philip Heseltine) Capriol, also played for the first time on the coast, proved extremely popular with the audience, the tuneful dances played by the string orchestra being full of charm. The flaming rhapsody, Espana, by Chabrier, closed the program. B. L. H.

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—The conjunction of the Municipal Chorus under the direction of Dr. Hans Leschke, with Alice Gentle, one of San Francisco's most popular vocal artists, drew the largest audience of the entire season to the Exposition Auditorium. About 11,000 music lovers witnessed this final concert in the summer symphony series, the magnificence of which is still fresh in the minds of our musical public. Gabrilowitsch, who was in his finest pianistic form, again yielded pleasure such as one rarely experiences in the concert hall. Although an expert technician who ranks among the most brilliant masters of the keyboard, Mr. Gabrilowitsch has something definite to say and he expresses himself as can only an artist and musician of intelligence and innate refinement. Mr. Gabrilowitsch is certainly an exponent of Schumann's beauty—the romantic delicacy as well as the power in dramatic passages of the G minor Sonata were memorable. His Chopin was elegant and poetic, yet not lacking in the glow of enthusiasm. Throughout the recital Mr. Gabrilowitsch's tone was consistently beautiful, his legato exquisite, his rhythm full of elasticity and he had fine dynamic control. The audience was held enthralled from start to finish and clattered for encore after encore.

C. H. A.

## PORTLAND, ORE.

PORTLAND, ORE.—Mr. and Mrs. M. Donald Spencer recently tendered a reception to Yeatman Griffith, New York vocal pedagogue, who has a large master class here. Mrs. Spencer is manager of the Portland Symphony Orchestra. This is Mr. Griffith's fifth consecutive season in Portland and Otto Wedemeyer has charge of the programs.

Harold Vincent Milligan, New York organist, is a Portland visitor.

Will Earhart, supervisor of music in the public schools of Pittsburgh, Pa., recently spent several days in Portland.

J. R. O.

## Estelle B. Blum to Return September 20

Estelle B. Blum, well known pianist and teacher, is the guest of Mrs. I. Guggenheim at Beverly Hills, California. She expects to return to New York September 20 to resume her classes at her studio in New York.

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## QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—the most important—each week.

**Q.—A student shows unmistakable musical talent, has studied industriously and wisely, and has acquired a facile technic. She produces good tone, and seems to appreciate the musical content of the works she performs. Yet her performance lacks in style and interpretative feeling, while the absolute ease of her playing gives the effect of indifference, nonchalance. What can be suggested as a remedy?**—J. W.

**A.—I have the impression from a careful perusal of your question that the student you refer to has probably studied for years under the belief that in mastering the problems connected with the acquirement of an adequate technic, she was overcoming the only obstacles in the way of artistic piano playing. If the student has worked for a long time from this exclusive standpoint, a part of the responsibility for this condition may be attributed to the teacher who has failed to note this tendency or neglected to make demands that might have corrected the fault. If the repertoire which she has studied has not been wisely chosen it may have brought about a onesided development. If this is the case I would advise the selection of pieces calculated to make a special demand upon the interpretative faculties as opposed to mere digital proficiency. However, to secure the benefits that should accrue from such study she needs the help of a very competent teacher who is possessed of the requisite musical taste and mature judgment. When it comes to developing style and taste the influence of the teacher is of paramount importance. Even this will not avail, however, if a gift for expression is not latent in the student.**

**As a means of awakening a consciousness of how to gain an increased power of expression it is often very effective to insist upon conscious phrasing, accentuation, pedaling, crescendo, decrescendo, etc., in a purely imitative manner. That is, the teacher should show exactly what is to be done and have the pupil follow it literally. In this way the student will begin to observe differences in tonal quality, nuances, etc., that will gradually become incorporated into his own playing and become a spontaneous expression.**

**With all this we must make due allowance for temperaments that are naturally phlegmatic or unemotional. This nature will express itself to a greater or less extent even in a person having a great gift for expression. The characteristics of various racial strains such as the Slav, Anglo-Saxon, Latin, Teuton are very diverse, for example. In some races the mark of good breeding is that one should not express spontaneously any emotional reaction while others have not the slightest inhibition to a complete expression of any feeling or sentiment. Training and environment may affect considerable changes in these fundamental traits. If there is evidence of talent we should not be discouraged if the development seems slow. Musical history shows that some of even the greatest musicians matured rather late and it is more than possible that the player you refer to may attain a power of expression beyond anything that you thought her capable of.**

## Lester Donahue Plays to 20,000 in Los Angeles Bowl

One of the outstanding features of the final week of outdoor concerts in the Hollywood Bowl, was the performance of Rachmaninoff's second concerto by Lester Donahue, prominent American pianist, and son of the beautiful city on the Pacific. An audience of 20,000 applauded the young artist, while the press acclaimed him as a technician and a musician thoroughly capable of projecting the variety of moods called for by the difficult work he performed. The orchestral part was under the direction of Alfred Hertz, and Leopold Stokowski and Eugene Goossens were enthusiastic listeners. Mr. Donahue writes: "It was a big night, and I am still feeling the effects of it. They gave me a real welcome home, if I ever received one! It was exciting."

Mr. Donahue expects to come East early in October, to present a new piano invention of John Hays Hammond calculated to produce a real sustainato tone by enabling the pianist to influence the tone after the note is struck. Mr. Donahue contemplates demonstrating the new Hammond piano in all the important European centers during the coming season.

## For a Scotch Reel

"What is your favorite instrument?"  
"The corkscrew."

## NATIONAL ASSOCIATION OF ORGANISTS CONVENES IN ST. LOUIS

## Reginald L. McAll Reelected President

The National Association of Organists recently held its twentieth annual convention in St. Louis, and the meetings were well attended and much enthusiasm displayed. Among the announcements which aroused much interest was the award of the \$500 prize offered under the auspices of the N. A. O. by George Kilgen & Son, Inc., St. Louis organ builders, for an organ composition. This prize was won by Ernest Douglas, organist of St. Angeles, for a suite in three movements. Ernest F. White, of New York, played the winning composition at the convention, and that it made an excellent impression was evident from the many favorable comments heard regarding it. Edwin Hall Pierce, F. A. G. O., of Auburn, N. Y., won the \$100 prize for the best paper on the subject of the use of two-manual organs.

## FIRST SESSION ON AUGUST 23

The first session of the convention was called on Tuesday morning, August 23, by Reginald L. McAll, and among the speakers were Walter Wismar, dean of the Missouri chapter of the American Guild of Organists. Edward M. Read, organist and composer, now in his eighty-second year, responded to Mr. McAll's invitation and seconded the welcome of Mr. Wismar. Among others who made addresses and reports at this session was Jane Whittemore, state president of New Jersey, who reported that New Jersey had the first state chapter, and that among the activities of the year were a course in church school music, prizes for original organ compositions and recitals for children.

The afternoon of August 23 was devoted to recitals and the presentation of the \$100 prize offered by The Diapason and, as already stated, won by Mr. Pierce. Charles Galloway was the first recitalist. He is organist of St. Peter's Episcopal Church of St. Louis and also is well known for his Sunday afternoon recitals at Washington University. His program was well selected and played in a thoroughly musically manner. Another organ recital of interest was that of Marshall S. Bidwell, professor of organ at Coe College and organist of the First Presbyterian Church of Cedar Rapids, Iowa. His entire program was given from memory, and was so well rendered that it was the consensus of opinion that his reputation as a virtuoso soon would be nation-wide.

For the evening program Arnold Dann, from the First Methodist Church of Pasadena, Cal., presented a varied program on which three living American composers were represented.

## PROGRAMS ON WEDNESDAY

Wednesday morning was devoted to an inspection of the new organ factory of George Kilgen & Sons, Inc., and one of the interesting features of the tour was the program given by Rollo Maitland on a residence organ which has been installed in one of the office rooms.

After luncheon the N. A. O. visitors went to the United Hebrew Temple, where the afternoon recital was given by Arthur Davis of Christ Church Cathedral. His program was made up entirely of work by living American composers.

The judges for the Kilgen prize were Palmer Christian, Dr. Peter C. Lutkin and Charles M. Courboin. As already noted, Ernest Douglas was the winner and the composition was played by Ernest F. White, who is to be congratulated upon repeating the suite so that the audience might better judge of its merits.

On Wednesday evening the visitors attended a performance of The Tales of Hoffman in Forest Park.

## HARRY CUSTARD GIVES PROGRAM ON THURSDAY

On Thursday morning there was a meeting with organ builders, with Senator Emerson L. Richards in the chair.



REGINALD McALL

re-elected president of the National Association of Organists.

Among those who spoke were Charles C. Kilgen, Walter D. Hardy, Daniel S. Wentz, Edward C. Haury, Robert P. Elliot, Ernest M. Skinner and Donald Harrison. Following this meeting there were round table discussions, and in the afternoon the visitors were taken on a tour of the city.

visiting four prominent churches and hearing short programs given on the various organs. Lilian Carpenter and Ernest Prang Stamm were among those heard at these churches.

One of the interesting events of the convention was the recital by Harry Goss Custard on Thursday evening, which, in addition to the N. A. O. visitors, drew an audience of 3,000 to the Scottish Rite Cathedral.

## ELECTION OF OFFICERS ON FRIDAY

Friday morning was utilized in the reading of committee reports and the election of officers. Resolutions were presented praising Mr. McAll's administration and appreciation also was expressed for the Kilgen composition prize and for the \$1,000 Estey prize under which a competition is to be conducted for a work for organ and orchestra. The outcome of the election of officers was as follows: President—Reginald L. McAll (re-elected); vice-presidents—Dr. Percy B. Eversden, Dr. T. Tertius Noble and Dr. Roland Diggle; secretary and director of publicity—Willard Irving Nevins; treasurer—Ernest F. White; members of the executive committee—John W. Norton (chairman), Paul Ambrose, Lilian Carpenter, Mary Arabella Coale, Lynnwood Farnham, Henry S. Fry, Mrs. Bruce S. Keator, Vera Kitchener, Charlotte M. Lockwood, Rollo F. Maitland, Senator Emerson L. Richards, Frederick W. Riesberg, Dr. Alexander Russell, Herbert S. Sammon, Walter Peck Stanley and A. Campbell Weston.

On Friday afternoon Rollo Maitland gave a "duplex" performance, first lecturing on adapting piano scores and accompaniments to the organ and then playing one of his improvisations.

Friday evening there was a farewell supper on the roof of the Hotel Chase, when greetings were read from friends and short talks were made by Henry S. Fry, Senator Richards, Charles C. Kilgen, etc.

The final event of the convention was Harry Goss Custard's lecture on his new Willis organ at the Liverpool Cathedral, at which time many interesting pictures were shown on the screen in connection with the organ. He also gave a talk in which he compared American and English aims and methods in organ construction.

## Scotti Back for Twenty-ninth Season at Metropolitan

Antonio Scotti returned on September 2 from a vacation in Italy. Looking well, and not showing his years, approximately sixty, he is in good voice and eager to begin his twenty-ninth season at the Metropolitan Opera House, where he is now the undisputed dean among the artists. Before starting his season at the Metropolitan the baritone will journey to the Pacific coast to appear with the San Francisco and Los Angeles companies. Scotti made his New York debut at the Metropolitan in 1899 in the role of Don Juan.

## Moiseiwitsch in Japan

Benno Moiseiwitsch, who is now playing a season of concerts in the Far East, reports from Java that he has been re-engaged to give a series of twenty concerts in that country a year from this fall. On his present tour he played ten concerts in Java. He is now playing in Japan.

# THREE CRITICS AGREE IN ACCLAIMING ELSA ALSEN AS "ONE OF THE GREATEST"

## ELSA ALSEN GIVEN GREAT OVATION AT HOLLYWOOD BOWL

Elsa Alsen of the Chicago Opera Company scored one of the greatest ovations of the Bowl season last night. The hills rang with her magnificent rendition of Brunnhilde's battle cry from "The Valkyries" that she gave an encore and so demanding was the applause after this outburst of song that the noted Wagnerian artist repeated the splendid number.

Mme. Alsen's gift of natural lyric declamation is that which crowns her as one of the greatest Wagnerian singers of today.



## ALSEN ROUSES HILLS WITH VALKYRIE CRY

## Wagnerian Song Thrills Thousands

Elsa Alsen's cry of battle from Die Walkure thrilled the Bowl thousands last night and her magnificent, joyous shout of triumph rang out over the hills superbly. What a song and what a singer for this great American Festspielhaus!

Mme. Alsen sang "Love Death" from Wagner's Tristan and Isolde first, and won an ovation by her mastery of this difficult aria. Her voice is one of great sweetness and power and the simplicity of bearing, complete rapture in song and dramatic fire with which she surrounds Wagner makes it easy to agree that she is one of the great Wagnerians.

Her performance of Brunnhilde's cry was given in response to an undenial demand for an encore after the aria of Isolde, and had to be sung twice before she was allowed to leave. Even the orchestra was aroused to enthusiasm.

LOS ANGELES TIMES: By Isabel Morse Jones, Aug. 20, 1927.

## ELSA ALSEN IS SENSATION AT BOWL

Last night at the Hollywood Bowl, Elsa Alsen sang one of the largest audiences of the season into fervent demonstration, breaking down traditional reserve and causing a real commotion.

That is what a wonderful voice can do. Her glorious quality of vocal timbre overflowed the wide spaces of the Bowl and was a shining lesson in unforced production.

LOS ANGELES EVENING HERALD: By Carl Bronson, Aug. 20, 1927.

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# MUSIC AND THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

## THE MARK STRAND

The second week's engagement of Ben Bernie and his orchestra should be termed one of the worthy offerings of the Mark Strand this week. Mr. Bernie and his associates are real jazz players. They know the spirit of this intriguing form of music, the real secret of which is a complicated affair. Nevertheless, we are convinced that keeping the feet moving is an essential factor other than the wailing instruments, from what these musicians have shown us—the trouble lies in keeping one's seat while they are luring us on to the irresistible tunes from Hit the Deck and the Rhapsody in Blue and St. Louis Blues. The clever little ballet sketch, In a Doll Shop starring Rose and Arthur Boylan, was the second of the attractions that justify the Strand's entertainment bill. It has a touch of the atmosphere that one finds at a marionette show, purely pantomime with the stiffness of the wired mannikins. The dance of the several types of dolls is extremely well done, and the old doll maker carries with him the child simplicity which can be readily associated with just such a character.

The Life of Riley is a direct appeal to those who find in the movies a vehicle for slap stick comedy. Obviously there are many who do, for as the theater was crowded the house fairly shook with laughter. It is undoubtedly a matter of taste, but it seems that even in humor there ought to be an appeal to fairly logical thinking. The Irish are certainly justified in raising a clamorous wail if they are to be continually accused of being capable of only such amusement, and the pathetic part of it is that many people draw their opinions of a nation from just such presentations since other channels of observations are closed. To accompany this appropriately the orchestra did itself proud with the blare of brasses and the rumble of drums. If nothing else, it was a lively time one was afforded with the heart strings tugged at when the familiar Irish airs were distinguished through the general rumpus. The Aesop Fable, the Human Fly, and several organ solos were additions to a bill which at least can be commended for variety and a sincere attempt to provide much laughter and relaxation for the proverbial tired business man.

## THE PARAMOUNT

Gertrude Ederle, the World's Champion Woman Swimmer, joined artistic talents with those of Bebe Daniels to make this week's offering at the Paramount an exceedingly enjoyable one. Swim, Girl, Swim is the title of a smooth sailing story, which has for its background the ever pleasing college campus. It goes without saying that Miss Daniels gave her usual good performance, while Miss Ederle, much to the surprise of the audience, proved herself quite as good an actress as she is a swimmer.

The rest of the bill included an excellent presentation by John Murray Anderson which was built up around Bellis. June Korle Lee, announced as having the highest soprano voice in the world, sang a very pleasing Bells of St. Mary's.

Joseph Parson made the time worn Asleep in the Deep live anew in the hearts of the audience with his beautiful bass voice. Mr. Parson, in all due respect to Paramount productions, should be doing bigger things with such a voice. An organ such as he possesses, one might expect to find further south on Broadway near 39th Street.

The Paramount continues to play to packed houses, and justly so because of the excellence of the presentations, which are enhanced by the orchestra and the artistry at the organ and stage console of Mr. and Mrs. Crawford.

## ROXY'S

From the raising of the conductor's baton for the first strains of Puccini's La Boheme until the curtain closes over the good-looking chauffeur who wasn't a chauffeur—Roxy's array of features and non-features this week is a total success. In fact, in thinking it over, we feel inclined to place the whole bill in the feature class, and pay homage accordingly. "A thing of beauty is a joy forever," one of the

poets told us, and we think of this proverb when recalling the loveliness and charm of the stage setting, costumes, dances and choruses of Voice of the Chimes. This is the first time that the winding choral stairway which connects with the stage has been used, and the silent procession of white-robed virgins and the ensuing echo-choruses that they sing to the main ensemble on the stage, prove beautiful and effective. Another one of Roxy's piquant little silhouettes, called Rendezvous, delights the heart with its cleverness. Tambourin Chinois by Kreisler, with a fitting Oriental setting and splendid dancing by Teddy Walters. Roy Ellis and the ballet corps take an important part on the bill. The final Revue Picturesque is replete with music, divertissements, novelties and surprises. It is too delightful to be tied down in a few limited words here, it must be seen to be appreciated. Suffice it to say that some of those helping to make the bright spots brilliant are Louis Katzman, Adelaide De Loka, Joe Ross, Jeanne Mignolet, Dolores and Eddy and King and King, the last named making their first appearance on Broadway.

The film brings back one's faith in movies—probably they haven't run out of ideas, after all; at least The Joy Girl testifies to the fact that someone had a whole goldmine of ideas just waiting to be spilled by Olive Borden, Neil Hamilton, Jerry Miley and a fine supporting cast.

## THE CAPITOL

This is indeed a red letter week for the motion picture theaters along Broadway, for Major Edward Bowes is presenting the type of program at the Capitol which thousands of lovers of the silent drama prefer, that is, a good motion picture with the surrounding program incidental. But in the majority of Broadway theaters this is not the case any longer, the divertissements more and more becoming more elaborate and the pictures in turn more mediocre. Mr. Bowes is therefore doubly to be congratulated for presenting Ben Hur at the Capitol this week for the first time at popular prices. New Yorkers are familiar with the story, which is replete with love, intrigue, revenge, Roman pomp, sea battles, etc., for it recently closed a successful run of a year in the metropolis.

Ben Hur has an especially fine music score, arranged by Major Bowes, David Mendoza and William Axt. They have chosen their material wisely from operatic and symphonic works descriptive of this period of ancient history. The score also contains some original selections by Mr. Mendoza and Dr. Axt which have been knit together with skill and musicianship. The music for the thrilling chariot race is especially appropriate and adds to the realism of this sequence. Of those taking principal roles in this splendid motion picture mention should be made of Ramon Novarro in the title role and Francis X. Bushman as Messala.

## DO YOU KNOW THAT—

Warner Brothers announce the formation of a new department for the production of commercial pictures for various organizations. Under the supervision of Herbert B. Fogel, educational, industrial, commercial and professional films of all descriptions will be made.

In The Jazz Singer, in which Al Jolson will be starred by Warner Brothers, the popular comedian will sing six songs for Vitaphone: Mammy, Toot Toot Tootsie, My Gal Sal, Dirty Hands, Dirty Face and It All Depends on You. By way of contrast, later in the film he will sing Kol Nidre, the Hymn for the Day of Atonement.

On Friday evening, August 16, the Hollywood Bowl was the scene chosen by the Universal Pictures Corporation for a certain part of the filming of The Symphony, in which Jean Hersholt is starred. The camera recorded the crowds coming up Pepper Tree Lane, taking their seats in the Bowl, and the regular orchestra, under the direction of Alfred

Hertz, was "shot." It was the first time motion pictures were taken in the Bowl and the audience constituted one of the largest groups of extras ever filmed.

The first three months of the 1927-28 season, the Fox short production schedule, as announced, will include five comedies, six varieties, and the usual issue of Fox News.

The Little Corporal, the last picture to be edited by June Mathis, and having for its theme an episode in the life of Napoleon, will open at the Mayfair Theater shortly. Kann, in the Film Daily, advocates the permanent use of an orchestra for the accompaniment of the feature films, stating that it is a plug for the picture. Only another indication of the recognized value of good music in the motion picture houses!

The Chicago stage hands have added to the merriment of the motion picture operators by striking, too.

After its record-breaking three weeks at the Roxy, Fox's What Price Glory opened at the Academy of Music on Labor Day.

September openings are: September 2, The Garden of Allah at the Embassy; September 9, the Cat and the Canary at the Colony, under Riesenfeld's regime; September 15, Murnau's Sunrise at the Times Square; last week in the month, Al Jolson in The Jazz Singer at the Warner Theater.

The Big Parade is really slated to go late this month, and The Student Prince with Ramon Novarro and Norma Shearer will open at the Astor.

David Mendoza and Dr. Billy Axt have written the musical score for The Garden of Allah.

William De Mille will direct Rudolph Schildkraut in Rip Van Winkle.

The John Murray Anderson-Robert Milton School of the Theater and Dance announces a department devoted to motion picture acting.

The performers formerly associated with the Neighborhood Playhouse have formed their own company, in association with Sidney Ross, and will be seen in four plays next season.

Winthrop Ames will present The Mikado at the Royal on September 20 and The Pirates of Penzance and Iolanthe will come back in October.

Word comes from Berlin that Karl Heinz Wolff is completing a film on the Sacco-Vanzetti case.

The first showing of a film compiled during the war by the War and Navy Departments will be shown on trans-Atlantic liners carrying members of the American Legion to France.

My Maryland, a new Sigmund Romberg operetta, will soon come to New York. Following the presentation on September 12, Romberg will complete a new grand opera, which he started earlier this year.

The midnight shows at the Paramount continue indefinitely.

Old San Francisco will continue for a couple of weeks longer.

The Way of All Flesh continues at the Rialto, and Underworld at the Rivoli.

Warner Brothers will present George Jessel's first starring picture in October. Gertrude Ederle, English Channel swimmer, is making her screen debut this week at Paramount.

## AMUSEMENTS

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A United Artists Picture  
MARK STRAND SYMPHONY ORCHESTRA

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**VICTOR WITTGENSTEIN FACING BUSY SEASON**  
Victor Wittgenstein returned recently from Dennis, Cape Cod, where he passed part of the summer. During July he and Violet Kemble-Cooper gave one of their unique Poetry and Music recitals to packed audiences and so successful were this artistic couple that they had offers to repeat the programs in Provincetown and Newport. Owing to rehearsals of a new play in New York, Miss Cooper was unable to fulfill these other dates with Mr. Wittgenstein. This coming season will be a busy one for Mr. Wittgenstein with his lecture-recitals and teaching. He has a large class of professional pupils, having recently taken over some of Mme. Stephanoff's pupils.

where she appeared in person not so long ago in Bebe Daniels' picture, *Swim Girl Swim*.

Speaking of box office records, here are a few: The Patent Leather Kid in thirteen days did \$42,538.50 worth of business; Underworld earned \$81,782 in a week, and Roxy did \$137,893 the second week of *What Price Glory*.

Wings still seems to be a magnet, and so is The King of Kings—that remarkable De Mille film.

Marcus Loew, head of the Metro-Goldwyn-Mayer Pictures Corporation and the Loew chain of theaters, died suddenly at his home in Glen Cove, L. I., on September 5.

#### Positions Secured for Organists

Organ students are frequently confronted with the question: "Which school shall I choose?" At this season of the year when preparations are being made for the fall and winter, many are planning either a special course or coaching in one of our music centers.

It is interesting to note the large number of graduates of the Guilmont Organ School who hold prominent positions today. Dr. William C. Carl, who returned from Paris last month, makes an effort to place the students as soon as they are ready, and hundreds of positions have therefore been obtained through his efforts. Over twenty-five are playing in New York. A partial list, representative of the character of positions held by Guilmont graduates, are: Harold Vincent Milligan, director National Music League and organist and director Park Avenue Baptist Church, New York; David Hugh Jones, organist Dayton Westminster Choir, Dayton, Ohio; Hugh McAmis, municipal organist, San Antonio, Texas; Brayton Stack, university organist at Denison University, Ohio; Elmer Arthur Tidmarsh, head of music department at Union College, Schenectady, N. Y., and director Troy Vocal Society; Wesley Ray Burroughs, director motion picture department, The Diapason; Henry Schumacher Wesson, head of organ department, Ward-Belmont Conservatory, Nashville, Tenn.; Jessie Craig Adam, organist-director, Church of the Ascension, Fifth Avenue, New York; Albert Benjamin Mehnert, director of music in the State Normal Schools, Erie, Pa.; Ralph Arthur Harris, organist-director, St. Paul's P. E. Church, Brooklyn, N. Y.; correspondent The Diapason; Frederic Arthur Mets, head of the organ department Centenary Collegiate Institute, Hackettstown, N. J.; Leah Elizabeth Mynderse, organist Morningside Presbyterian Church, New York; winner of the First Estey Prize Scholarship to Fontainebleau, France; Cornelius Irving Valentine, chairman music department, Newtown High School, New York; Willard Irving Nevins, assisted by Dr. Carl at Guilmont Organ School, organist Fourth Presbyterian Church, New York; George William Volk, member of faculty, Guilmont Organ School, organist Ninth Church of Christ Scientist, Town Hall, New York.

#### Addye Yeargain Hall Demonstrating Visuola

Addye Yeargain Hall, musical child psychology expert, has been holding demonstration classes this summer in New York City and has been presenting her pupils before the teachers of several New York normal courses of the Visuola, an instrument which is sponsored by the Aeolian Company and featured in their School of Music Research. Mrs. Hall, who is one of the representatives of the Visuola in this city, was formerly national director of the junior department of the National Federation of Music Clubs in addition to being director for the past four summers of the piano normal department of the Civic Summer School of Music of Winston-Salem, N. C. Her specialty is class instruction with children and creating practical methods by which the child mind can be interested in the study of music. Her aim is to bring to the larger group the musical and artistic training received by the specialist. Children from many nations are studying with Mrs. Hall, and it is the children from these classes that she is using in her demonstrations.

#### Gallo Transfers San Carlo Opera to Nephew

Fortune Gallo has transferred his interest in the San Carlo Opera Company to his nephew, Aurelio Gallo. Uncle Gallo, who has owned and successfully directed the opera company for the past seventeen years, will devote himself to his new theater in West Fifty-fourth Street, Manhattan. The new house will open the last week in September, and the opera company will fill a spring engagement at the Gallo Theater, after a tour of the country beginning September 26.

#### CINCINNATI, OHIO

CINCINNATI, OHIO.—The coming season of the Cincinnati Symphony Orchestra will prove to be interesting from several angles. Its fine young conductor, Fritz Reiner, who won such great triumphs last summer in Buenos Aires, repeated these successes in Italy this summer and then spent a well deserved vacation enjoying the music festival at Bayreuth. He has been honored with the appointment as guest conductor for the Philadelphia Orchestra during the first part of its season and Cincinnati will miss him greatly during this period. His place at home will be filled by a newcomer to Cincinnati music circles, Victor de Sabata, whose fame as musician and conductor has preceded him. Manager Roy Hornikle announces a brisk demand for season tickets and will soon announce the complete roster of soloists for the season.

Sergei Barsukoff, the young Russian pianist who has concertized much in New York since arriving in America, has been engaged by the College of Music for its piano faculty over which Albino Gorno, known the world over as artist and teacher of exceptional ability, still presides.

Marcian Thalberg, member of the artist faculty of the Conservatory of Music, enjoyed a distinct success teaching a master class this summer in Chicago and giving concerts, all of which were acclaimed by audiences and critics with much pleasure. Mr. Thalberg left for Europe where he will spend his sabbatical year in leisurely travel interspersed with concertizing and holding master classes for which there is a great demand as this gifted artist is one of the greatest artists of our time and his return to this country is already being awaited eagerly and he is booked for a series of concert tours before resuming his duties at the Conservatory of Music.

Minnie Tracey and Emma Roedter have announced the presentation in Emery Auditorium in October of The Beggars' Opera given by an English Company. These two able musicians are planning to bring to the city several worthwhile attractions during the coming season and their efforts are appreciated by a devoted public.

Blanche Kahler Evans, who introduced piano class instruction into Woodward High School of Cincinnati long before this was thought of by educators in general, spent the summer teaching at Washington University, St. Louis, and is planning some exceptionally fine work in piano music for the lower schools of Cincinnati. For several summers she gave an intensive course in this phase of musical education at the Conservatory of Music and her work as pioneer in this movement is very worth while.

Mr. and Mrs. Thomas J. Kelly are welcomed back to the city after spending their sabbatical year in Europe and New York. They will resume their duties at the Conservatory of Music and Mr. Kelly has been added to the faculty of the University of Cincinnati as special lecturer in music.

The Goldenburg School of Dramatics was added to the College of Music bringing to its dramatic department Mrs. Grace D. Goldenburg and Miss Tillie Hahn who has been her associate for many years as teacher of dancing. Jan Mathus, formerly of the Chicago Civic Opera Company ballet, has also been added to the faculty of this progressive school.

Elena Peabody Rouse, whose composition, *An Indian Prayer*, has aroused much favorable comment, has received permission from Mary Austin, author of the poem she used to publish this, and the many singers who had the privilege of seeing the manuscript are glad to know that it will soon be available.

The latest of Grace Gardner's pupils to win a good engagement in New York is Edgar Gordon Hunt who was successful in securing a part in the cast of *My Maryland*. Mr. Hunt is a promising young baritone whose voice and fine singing have often been heard to advantage in Cincinnati, and his many friends will follow his career with much interest.

Joseph Surdo, whose thirty-six years of service in the interest of music in the public schools of Cincinnati, and who has inaugurated more successful innovations in high school music teaching than many other supervisors of music, has completed six weeks of intensive teaching at Rutgers College, New Brunswick, N. J., where he also organized and trained a symphony orchestra with which five concerts were given. He received the Master of Music degree from his alma mater, the College of Music, in recognition of his services in the cause of music in the public schools, and will resume his teaching at Withrow High School.

Louise Harrison Snodgrass has been highly complimented on her various new compositions, some of these having been given over the radio where they were heard by a vast audience, many of the listeners writing or telegraphing their appreciation.

Dr. Sidney Durst, eminent organist and composer, spent the summer in Peterborough where he finished two works for orchestra and organ which are to be presented publicly during the winter.

Both the Conservatory of Music and the College of Music opened on September 1, with large enrollments and several new additions to the faculty, and with prospects of a very busy winter. Cincinnati is an unusually attractive place to study music as it offers about one hundred concerts and recitals by professional talent, including a wonderful season of concerts by the Cincinnati Symphony Orchestra and many free recitals which afford an excellent education in music literature.

M. D.

#### OBITUARY

##### RALPH LYFORD

Ralph Lyford, prominent American composer and conductor, died suddenly in Cincinnati on September 3, of heart failure. Mr. Lyford was the composer of a grand opera entitled *Castle Agrazant*, which was produced under his leadership in Cincinnati last year. The deceased was a former conductor of the Boston and Cincinnati opera companies, and associate conductor of the Cincinnati Symphony Orchestra, as well as head of the opera and orchestra departments of the conservatory of that city.

##### ARNOLD N. DE LEWINSKI

Arnold N. de Lewinski, favorably known as a pianist and teacher in both New York and Chicago, died in the former city on August 31. Last spring a number of his pupils gave a successful recital at Town Hall. Mr. de Lewinski, who was born in Silwitz, Germany, November 20, 1870, leaves a widow and two children. His many friends and pupils mourn his loss.

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Applications for reservation of time from beginners as well as from professional artists are being received now.

309 West 85th Street  
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September 8, 1927

## CHICAGO

## GUNN SCHOOL CATALOG

CHICAGO, ILL.—The Gunn School of Music has just issued its catalog for 1927-28, which opens on Monday, September 12. The Gunn School of Music is accredited in Washington, D. C., by the United States Government, announcement to that effect appearing on the first page of the year book, on which page also appears the names of the officers as follows: Glenn Dillard Gunn, president; Burton Thatcher, vice-president; Theodore Militzer, second vice-president; Arthur Granquist, secretary, and Guy Herbert Woodard, treasurer. Besides those officers, the following list makes up the board of directors: Percy Rector Stephens (chairman), Frantz Proschowsky (vice-chairman), Albert Borroff, Felix Borowsky, Eric DeLamarre, Arthur Granquist, Glenn Dillard Gunn, Carl Leimer, Amy Emerson Neill, Lee Pattison, Theodore Militzer, Dr. Daniel Protheroe, Robert J. Ring, Viola Roth, Leo Sowerby, Edwin Stanley, Burton Thatcher, Guy Herbert Woodard and Sophia Swanstrom Young. The second page of the catalog is given to a good likeness of Mr. Gunn, together with his biography, taken from "Who's Who in America." Then appears in alphabetical order, the names of the faculty. Among the interesting items contained in the catalog are the few pages given to the new broadcasting studio. The Gunn School has added to its equipment a broadcasting studio connected with stations WMAQ and WJJD. This studio houses the finest three-manual Wurlitzer organ available to the studio public of Chicago. On the instrument Milton Charles, well known theater organist, daily broadcasts a program from station WMAQ, and from the same studio daily programs are given employing the services of professional students as well as members of the faculty. George Haas, of the vocal department, has charge of programs and announcements. Many pages also are given to pictures of the various halls and studios of the school.

Among the scholarships and prizes to be offered this season are two for voice donated by Rosa Raisa; one for voice donated by Louis Eckstein, president of the Ravinia Opera; one for voice offered by Charles Swift; one for a male pianist given by Albert H. Pick; two to be given next summer in the classes of Percy Werrenrath; and two to be

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A foreword as to the platform of the Gunn School, written by the president, is to be found on pages 10, 11, 12 and 13. As recently announced in these columns, Karl Leimer, teacher of Walter Giesecking, has been secured by the Gunn School for this coming season. A new department—that of opera—will be opened up and headed by Arthur Dunham, whose experience has been broad. He has conducted the entire standard repertoire of opera in practically every important city in the United States with long engagements in such centers as Boston and New York. He was conductor in chief and artistic director of the Boston English Opera Company. He celebrated his entrance into the Gunn School by conducting a performance of Pagliacci in English at the Auditorium Theater on June 21, which was distinguished by the brilliancy of the ensemble, the virtuosity of orchestral and choral factors, the accurate and traditional tempi and sympathetic and inspiring support given the principals. This event, but an incident in Mr. Dunham's career, marked an epoch in the giving of opera by the schools of Chicago. It may not be out of place for the MUSICAL COURIER to announce at this time that at least three operas will be given at the Auditorium this coming season under Mr. Dunham's direction. At least one of the principal roles will be given to a singer of international reputation, in order to create larger public demand in purchasing tickets than would be the case otherwise. The stars will be supported by advanced students of the school. Mr. Dunham's classes will be organized during September and will begin in October, 1927.

It will also be noticed that Alberta Lowry, the sole teacher of Marie Bronarzyk, young coloratura soprano who achieved such a brilliant success with the Chicago Symphony at the Auditorium on June 21, is a member of the vocal department at the Gunn School. Edwin Stanley, of the dramatic art department, has had twenty years of experience before taking up his work at the Gunn School. He has had notable success as an actor, appearing with Princess Pat, The Newlyweds, The Elopers and other metropolitan productions. He holds the degree of master of oratory and has been stage director with Grace La Rue, James T. Powers, Gabby Deslys and others, and later was stage director of the La Salle Opera House in Chicago for four seasons.

The Gunn School of Music and Dramatic Art, though only a few years old, has reached fame by leaps and bounds and occupies an important place among the schools of music of this country.

## BARONESS TURK-ROHN RETURNS

Baroness Olga von Turk-Rohn has just returned from her vacation spent in New York City, where she held a master class at the Metropolitan Building and in her country home in New Jersey. An interesting event will take place this winter in the Baroness' studio with a special series of courses in leder singing. Particular attention will be given to Schubert, Schumann, Brahms, Hugo Wolf and Richard Strauss.

## COLUMBIA SCHOOL NOTES

The Columbia School of Music, at the beginning of its twenty-seventh year, finds great activity and many plans in store for the season on the part of its faculty and students. The school has been redecorated and refurbished throughout and is most attractive. New features are included in the curriculum and many additions have been made to its teaching force.

A new department, that of pipe-organ, is announced to

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HORACE STEVENS.

Australian baritone, who made such a splendid impression here last spring, has been engaged by the British National Opera Company to sing the part of Wotan with the company in Glasgow, Dundee, Leeds, Birmingham and London. "Breakfast in Bed" should be the title of the accompanying snapshot of the singer and his pal.

be under the supervision of Robert MacDonald, Walter Spry, Elizabeth Logen and Bessie Williams Sherman. A new course in music appreciation will be under the direction of William Hill, with the cooperation of Louise St. John Westervelt, Mary Strawn Vernon and George Nelson Holt. A new promotional credit class for the benefit of public school teachers has been organized.

Many Columbia School graduates have been appointed in other schools as teachers or heads of departments, and hundreds of the graduates of the public school music department are now carrying the ideals and education standards of this school into every State of the Union.

The school maintains many special courses, as well as a large symphony orchestra, three large choruses, and three lecture series. Other special subjects include an interpretation class conducted by the director, Clare Osborne Reed, a class for professional accompanists under Mr. MacDonald, and an ensemble department conducted by Ruth Ray and William Hill, a class in orchestra conducting by William Montelius, and repertoire classes for singers by Miss Westervelt and Mr. Holt. Ludwig Becker will continue to conduct the orchestra; Miss Westervelt, Frank Bennett and Helen Protheroe will conduct the chorus work, and the three lecture courses will be held by Walter Spry, William Hill and Arthur Oglesbee.

Registration for the fall term begins September 8, and the school opens formally in all departments on September 12.

## FLORENCE TRUMBULL AT HOT SPRINGS

Florence Trumbull, the American pianist, and resident of Chicago, is spending her summer vacation as guest of Mrs. Francis J. A. Junkin, the former Mrs. J. R. Crane of Chicago, at Vine Cottage, Hot Springs (Va.). Thanks to Mrs. Junkin, Miss Trumbull has her studio in the Presbyterian Church and practises there on a splendid grand piano, which Mrs. Junkin had sent from Roanoke. Reporting her vacation to the MUSICAL COURIER, Miss Trumbull states: "The mountains are very beautiful here, the golf links perfect, so I am having an ideal vacation. I shall probably remain here until October." RENE DEVRIES.

## Giannini's Tour in Europe

During the coming winter, the European tour of Dusolina Giannini, which will begin on February 23 in Hamburg, will include ten guest appearances at the Hamburg Stadtsche Opera House and recital and orchestral concerts in Amsterdam, The Hague, Dusseldorf, Cologne, Essen, Mannheim, Munich, Breslau, Hamburg, Berlin, Königsberg, Danzig, Stettin. She will also tour Scandinavia and will appear with the Berlin Stadtsche Oper.

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## MUSICAL COURIER

**Amanda MacDonald in Great Demand**  
 Amanda MacDonald, official accompanist of the Beduschi Studios in Chicago, has been in great demand as recitalist, accompanist, and coach. She has won unstinted praise from such artists as Beduschi, Mme. Beriza, Mario Sammarco, Virgilio Lazzari, Marie McCormick and many others. For two seasons she was the accompanist for the Central Choir in Orchestra Hall, Chicago, and she has appeared before the principal musical clubs of the country.

Miss MacDonald has also furnished the English text for Notolada Veneziana (Venetian Serenade, music by Tito Schipa and words by Vittorio Trevisan), Catina, Alabazas (Rejected—words and music by Antonio Cortis) and El Tropezon (The Stumble). These four compositions are published by Forster Music Publisher, Inc., Chicago.

**Leo Podolsky in Java**  
 From Weltevreden, Java, Leo Podolsky, well known pianist of Chicago, sent the MUSICAL COURIER a picture of himself and his mascot. Mr. Podolsky writes: "Our voyage is really wonderful. After leaving Chicago we went direct via New York to Paris, where we remained for six days, then on to Marseilles, from where we sailed for Java, beginning twenty-three days on the sea. In Java and Sumatra,



LEO PODOLSKY,  
 Pianist, with his mascot in Weltevreden, Java.

there were forty concerts arranged by my manager, which I played in fifty-one days. In Java alone, I gave twenty-three concerts in twenty-seven days and seventeen in Sumatra. On July 28, we sailed for Singapore; the concert is arranged for August 13. On August 8, I am to play in Hong Kong, leaving the next day via Java and Hawaii, for California, where I will land during the first few days of September and hope to be back in Chicago on the tenth, in time to begin my work. I will tell the MUSICAL COURIER a lot of wonderful things and show you many films from my trip after my arrival."

### Szigeti and Bartok at Davos

Joseph Szigeti spent the month of August in Davos, Switzerland, where he rehearsed with Béla Bartok, prominent Hungarian composer, who is to visit America next



IN THE SWISS MOUNTAINS  
 Left to right: Joseph Szigeti, Mme. Szigeti, their daughter and Ignace Strasfogel (Szigeti's accompanist) at Davos.

season. Their joint appearance will include Bartok's second sonata for violin and piano, some of his piano works and his Hungarian Folktunes, transcribed for violin and piano by Szigeti.

### Liebling Artists Close St. Louis Opera

The Tales of Hoffman closed the St. Louis summer season of opera and several Estelle Liebling artist-pupils were in the cast. They were Beatrice Belkin, coloratura soprano, who sang Olympia; Ann Yago, contralto, the voice, and Elinor Marlo, mezzo soprano. All three made a good impression, the critic of the Times commenting on Miss Belkin's "charming bit of vocal mechanism," and stating that Miss Marlo "reached inspired heights," while the Star, in touching on the singing of Miss Yago, declared that she was "splendid—did much toward the making of the act."

### Annie Louise David Returning

Annie Louise David, the harpist, is returning on the Majestic on September 14 from Europe. Following her arrival, she will go to Maine for some concerts.

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 (Signed) ERNST DOHNANYI.

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NEW YORK SEPTEMBER 8, 1927 No. 2474

In the language of the moment, the 1927-28 musical season in New York will hop off about October 1.

At any rate, there has been no shooting among the orchestral controversialists in Chicago.

Now that the musicians are returning from their trips to Europe, they are ready to begin saving up for their trips to Europe next summer.

Beyrut and Bayreuth are again confused by the spelling editor of the Evening World. Bayreuth always was careful about its vowels, and wishes them to be in evidence.

Expectantly the country is waiting for the prediction that "the next season will be the most brilliant in the musical annals of New York." Come, come, who'll be the first?

A correspondent with cruel instincts, suggests that when a concert giver's program has a "by request" number, the names be printed of those persons who requested the performance.

The critics of London and Paris recently vied with one another in proclaiming the mastery of Rudolf Ganz as a pianist and conductor. We over here know those things, and are proud of them; for Mr. Ganz has lived in this country so many years that we consider him one of our own artists, and decidedly one of the best. It is always gratifying to hear of the success of American artists abroad.

The desire to furnish good copy sometimes leads the scribe from the straight and narrow path of strict truth. In the last issue of the MUSICAL COURIER there appeared a paragraph in this column in reference to the rehearsals for four *Aida* performances recently given in Seattle, Wash. The paragraph, which was based on an article in the *Star* of that city, dealt with the "flaring tempers and crashing temperaments of opera artists." Several acts of insubordination on the part of the singers were adduced (on the authority of the *Seattle Star*) to illustrate the point that was made. Since then it has

Why have the New York concert artists and teachers no club house of their own?

been learned that the incidents referred to were purely the children of the Seattle scribe's imagination; that the rehearsals ran along smoothly, peacefully and effectively, as was proven by the successful performances, which attracted audiences amounting to fifty thousand. Further evidence of the good deportment of the artists is to be found in the fact of their re-engagement for next season.

Saminsky performs a useful service to America in giving works by our composers in the European concerts which he gives each season during the summer months. Ever since he has made America his home Saminsky has included American works on his foreign programs. The latest American composer to be thus honored was Bernard Rogers, whose *Soliloquy* was chosen for presentation to European audiences.

The success of the Progressive Series Teachers' College Summer Normal Class held this season at Washington University, St. Louis, Mo., under the auspices of the Art Publication Society of that city, emphasizes the importance of these summer master classes, and the demand for them on the part of teachers all over the country who are too occupied in the winter to pursue further study in various branches of music. The normal classes this year had an attendance of almost 200, most of whom had come to enjoy the benefits of the teaching and lecturing of Gottfried Galston, master pianist and pedagogue of Berlin.

The three free scholarships offered by the Conservatory of Music of the University of Miami offer exceptional opportunities to the successful candidates. In addition to complete vocal and musical training, the regular educational courses of the University are open to the scholarship students, and their living expenses are paid by the institution. It is well known that the beautiful climate of Miami is extremely beneficial to the vocal organs in particular and to the health in general. The opportunity to enjoy these unique and valuable scholarships should attract a large number of applicants. On another page will be found details as to requirements for those desiring to avail themselves of this offer.

The announcement of the opening of the Guilmant Organ School on October 4 for its twenty-ninth year gives rise to reflections on the long and honorable career of Dr. William C. Carl, its founder and director. For more than forty years leading organist, choirmaster and teacher, Dr. Carl is a noteworthy example of what native ability, backed up by intelligence, industry and fixedness of purpose can accomplish. Since 1892 he has held the post of organist and choirmaster of the Old First Presbyterian Church in New York. Concurrently he was conductor of the New York Baton Club and toured the United States, giving organ recitals and appearing with most of the important orchestras. The Council of the American Guild of Organists owes its existence to him. These are but a few of the countless activities of a man whose career is a credit to American music and musicians. Men of the type of William C. Carl have raised music from its former position of minstrelsy to the status of a dignified and honorable profession.

The appearance of Sir Thomas Beecham and Bernardino Molinari as guest conductors will add considerable interest and importance to the coming season of the Philharmonic. Eminent in England and Italy respectively their coming is eagerly looked forward to by the musical public of this country. The importance of Sir Thomas' influence on music, and especially grand opera, in England, can hardly be overestimated. Since 1905, when he first appeared in London with the Queen's Hall Orchestra, he has been identified with the most important musical undertakings in the British Isles. In 1910 he engaged Covent Garden, and became the greatest producer of grand opera that England has ever had. During his regime he presented in London a great number of important new operatic works. Mr. Molinari, besides being for the last fifteen years artistic director of the Augusteo in Rome, has appeared with signal success all over Europe, as well as at the Colon Theater in Buenos Aires. In Vienna he was invited by Richard Strauss to conduct *Aida* at the State Opera. Under his direction the orchestra of the Augusteo makes yearly tours through Italy, Switzerland, Germany and Czechoslovakia.

## RADIO NEWS

Some time back, when radio was just getting under way, there was quite a scare among newspaper proprietors for fear it might usurp their timeworn prerogative of selling advertising by selling news. Radio proposed to install receivers into all sorts of public places so that the world and his wife could hear all the latest scandal much sooner than it could possibly be issued in print. The news, of course, would be mixed in with advertisements, so that the cost would be borne by the very same people who bear the burden of the cost of newspapers.

This has actually come about—with variations. Items of news are daily broadcast through hundreds of stations all over the country. One sits quietly at home and gets the news far quicker and easier than was ever possible before the days of radio. Men used to come along the street with bundles of papers under their arms howling "Wuxtry," but they never told the purchaser what the "Wuxtry" contained, and most purchasers discovered, after their coin had changed hands, that the news was either not new or was of doubtful authenticity.

Today, anything that happens that is of general interest is broadcast. The day Col. Lindbergh was sighted over England, radio listeners heard about it immediately; and when Lindbergh arrived in Paris all America knew it five minutes later. This is but an isolated example, one of many, and one is led to wonder if it reduces the sale of newspapers? The answer is, it does not. It increases the sale of newspapers. It is strange that it should be so, but so it is. It advertises the newspaper story. On the day following such an announcement one can hardly wait to get the morning paper to read all about it.

And the papers are printing more and more every day about the very items of news that have been broadcasted. The more it is broadcasted, the more news value it has and the more the papers are able to print about it.

How does this apply to music? Can it be said that the more a musical attraction is broadcasted the more it will sell? It can, with certain reservations. The reservations apply to those who think that poor art can be made successful by broadcasting; they apply also to those who think that broadcasting advertising is all that is needed to make artistic and public success.

The first of these illusions needs no discussion. A poor stage artist will be a poor broadcast artist (except in the case of some physical deformity—it is possible to imagine an artist being excellent for broadcasts but impossible for the stage). As to the second, it remains to be tried out. Some day an artist may actually make a broadcast debut, never having previously appeared on the concert stage, and may gradually win a position in the art world through broadcasting alone.

This possibility is still quite remote, and it is probable that, even after the broadcast reputation was made the concert reputation would have to be advertised into being just as it has to be advertised into being today. Today the broadcast artist is the stage artist. Those who get big money and big audiences on the radio have previously had big money, big audiences and big reputations for their stage performances. And broadcasting does not seem to hurt their concert audiences. The Goldman Band, which broadcasts, still draws audiences of twenty thousand; the Mannes Museum Concerts, which broadcast, still fill the hall to capacity; the Boston Symphony concerts, which are broadcast, draw as large audiences as any of those which are not broadcast. It is true that experience in such matters has not been uniform and opinions still differ, but there appears to be a general belief that the broadcasting of music serves to whet the public's appetite for music, just as the broadcasting of news whets the public's appetite for news.

Will the time ever come when broadcasting will entirely take the place of public musical performances? This has been predicted—chiefly in England. There is no indication of such a thing in America. There is an indication here that people are getting to know about music and are getting fastidious and selective. They want thoroughly well advertised artists—artistic certainties. Like all public performance, the radio is helping to weed out undesirables and incompetents. It is a good thing!

## VARIATIONS

By the Editor-in-Chief

We have had it in mind for a long while to apologize publicly to the guild of recital singers, for we often have poked fun and satire at them.

We did so because we considered them bad musicians in the main, no matter how successful they were as vocalists.

The modern singers, and especially the American singers, have changed all that. We now are amazed to observe the improvement, musically, artistically, in the work that is being done in our concert halls. No longer are performers willing to be mere throat virtuosos; they have learned the true meaning of the singing art and they seek to master it in all its manifold phases.

Discriminative in their selection of accompanists, the modern singers have helped to bring to the front the half dozen or more of remarkably able "at the piano" personages who now figure at song recitals as an added attraction. With the help of the new school of musicianly coaches, the singers delve deeply into the vocal masterpieces and no longer regard a song as a voice solo with instrumental interruptions. Time and again of late seasons we have noticed at recitals the finical deference paid by singers to the niceties harmonic, rhythmic, and melodic, of the accompaniments.

Most of our American singers have learned to diction expertly in their own language—a truly difficult art—and to do it as well in French, German, Italian, and Russian.

The repertoires of the average competent recitalists show examples of all the styles and schools. They are busy constantly in the selection of good songs, by American as well as by European composers. Most singers no longer ask, "Is the song suitable for my voice?" but, "Is it a well made song and one that should be heard?"

Because concert singing is being maintained as a high art, many intelligent Americans, men and women, have been led to devote themselves to it professionally. In former years a college man felt rather awkward about becoming a singer; today he welcomes the chance eagerly, provided he deems his natural endowments sufficient for the career.

Nearly all the American singers are assiduous students. One sees numbers of them at piano and violin recitals, and at orchestral concerts. The psychology, the hygiene, the physics, the aesthetics of singing, are discussed intelligently by all the best modern vocalists. The old style of belittling or ridiculing a colleague who differed from one's views or interpretations, has gone practically out of existence in the concert field. Instead, discussion, inquiry, examination, are in order now.

We have traveled in the same train with American singers after some big musical festival. Their conversation amazed us. It usually consisted of comparison, analysis and summing up of the performances, solo and ensemble, of the orchestral playing, the tempi and interpretation of the conductor, the work of the chorus, etc. Mostly the criticisms were informative, good natured, helpful.

We bow to the new breed of American singer and promise never again to treat him or her lightly, or without justly earned respect.

No young musician need despair. One of our acquaintances used to be the janitor of a conservatory, and now is its head.

Alfred Human, editor of *Singing*, is credited with saying that American music, for one thing, "has too many sloptimists."

While one wonders, when Aimee Semple MacPherson calls America "a land of sin," whether she does not mean, "a land of sincipation."

Our home desk long has been graced with a beautifully carved and wrought, even if murderous looking, scabbarded knife, brought to us from the deepest Orient, by Katharine Goodson. The formidable implement is a Malay kris, and is deadly when used properly. For several years we have pondered on what to do with the kris. Now we know. We shall wield it effectively the next time we hear anyone say that he loves the cello because it sounds so like the human voice.

We are compiling a new musical dictionary. Here are a few advance excerpts taken from various parts of the book:

Tremendous Success—What a prima donna achieves.

Fiasco—What her rival scores.

In Demand—One engagement, and a soliciting letter from a clipping bureau.

Overwhelming Ovation—Two recalls.

Western Tour—Appearance at the Grinnellsville, Ia., Knights of Pythias Benefit, and at the Haynes Falls, S. D., Y. M. C. A. Extension Course Picnic.

Lucrative Offer—A request to play or sing at a ladies' musical club for nothing.

Return Engagement—Using the homeward half of a return trip ticket.

Press Encomiums—"She rendered several selections."—Columbus, N. M., Bugle. "She sang three songs."—Pacotuxet, R. I., Clarion. "She was heard in vocal numbers."—Smith's Crossing, Pa., Eagle. "Played with much warmth."—Profuse perspiration.

Country Villa—Boarding with Farmer Cornstalk.

A business exchange says that the greatest men usually are those with but a single aim and purpose. We heard a vocalist recently whose single aim and purpose seemed to be to sing all the high tones flat, but we had no idea that he was a great man.

We ran across these lines, called *Tenebri Interlucemem*, and which are a sort of literary D minor Prelude of Chopin. The author is James Elroy Flecker, a young British poet, who died in 1915, during the war:

A linnet who had lost her way  
Sang on a blackened bough in Hell,  
Till all the ghosts remembered well  
The trees, the wind, the golden day.

At last they heard that they had died  
When they heard music in that land,  
And some one there stole forth a hand  
To draw a brother to his side.

It was Saint-Saëns who said: "Ce n'est pas l'absence de défauts, c'est la présence des qualités qui fait les grandes œuvres et les grandes hommes." (Try your French by translating.)

Community music failed in the rural districts because the farmers were off motoring most of the time.

Musical questionnaires:

Q: What is a coda?

A: A poisonous tropical snake.

Q: What is an organ?

A: Eye, ear, nose, etc.

Q: What is Bel Canto?

A: The name of an Italian steamship.

Q: What is counterpoint?

A: A sort of bedspread.

Q: What is harmony?

A: A breakfast cereal.

Q: What is a console?

A: Scotch whiskey.

Q: What musical game do children like to play?

A: Haydn seek.

Q: What is a mouthpiece?

A: False teeth.

Q: What is a diagram?

A: What singers breathe with.

Q: What is modernistic music?

A: Awful.

"I can see my Finnish, even if I cannot read it," our exchange editor exclaimed, as he tore the wrapper from a copy of *Tidning för Musik*, the music journal which had just arrived from Helsingfors.

If the Germans have their three B's in music, France has its three D's, Debussy, Dukas, and d'Indy; and America, its three C's, Carpenter, Cadman, and Chadwick.

Admitted that the nature of music cannot be explained, why do so many persons try to explain it?

Modern piano sonatas do not rank high in the scale of worth, as a rule (Scriabine's excepted), and that is why Godowsky should perform his own sonata in E minor next season at his American recitals. The work used to make a profound impression upon musicians when Godowsky played it hereabouts some ten years ago or so, and its revival is certain to interest again.

Is not every conductor a leading man in music?

But sometimes a leading critic is a misleading critic.

A teacher of our acquaintance says that next season he will vary the familiar advertisement, by publishing an announcement reading: "A number of limited pupils accepted."

Richard Strauss said recently: "I shall not do much more composing. I am somewhat wearied, and besides, I have as much money as I need." A tired business man, as it were.

The best lectures on music are concerts.

"A fugue is the caviar of music," exclaims a tasteless exchange.

Who dares compare a dry old fuga with Malossol or best Beluga?

Our national government has a way of grading cities; certain ones are referred to as "cities of the first class." To our way of thinking, no city could be a first class city which lacks a symphony orchestra.

Suggestion for the missing Eleventh Commandment: "Thou shalt not play upon the ukulele, thou, nor thy son, nor thy daughter, nor thy manservant, nor thy maid servant, nor the stranger that is within thy gates."

Among the visitors at Ravinia Park recently were a conductor, a soprano, a vocal teacher, a tenor, a baritone, a contralto, an operatic manager. During the opera, their comments were caught by an auditor, who reports as follows:

Conductor: "The singers are excellent."

Vocal teacher: "The conductor is fine."

Soprano: "The contralto is splendid."

Contralto: "The soprano is wonderful."

Tenor: "The baritone is magnificent."

Baritone: "The tenor is superb."

Opera manager: "The ushers are capable."

LEONARD LIEBLING.



THE CRITIC  
(Left) As he looks from the stage. (Above) As he really is.

## BERLIN STUDENT DAYS

In a recent issue of your esteemed paper I noted an editorial reference to the decline of Germany as a mecca for American music students. The writer of the comment thinks the cause lies in the fact that Germany can no longer offer better teachers than we have here at home. Probably that is one of the main reasons; but I, who studied in Berlin back in the 90's, have often pondered on this condition, and it seems to me that the chief lure to the American students who used to flock to Germany lay in the Bohemian atmosphere and the whole-souled, old fashioned "Gemütlichkeit" that prevailed there in the pre-war days. With the exception of a few extremely talented and ambitious individuals the foreign music colony appeared to me to be concerned chiefly with having a good time and spending its monthly allowance to the best advantage.

Thus writes one of our readers, who signs himself "An Old Timer."

We, too, belonged to the foreign colony that lived and congregated along the Potsdamer Strasse, and in the Schoeneberg and Charlottenburg quarters of Berlin at about the time mentioned, and we must admit that there is much truth in the view of "Old Times." Considering the large number of American students who used to flock to Germany, and the high standard of the music schools and private teachers there, it is really surprising how few of the pilgrims to the shrine of the Euterpean muse rose sufficiently above mediocrity to become prominent in the musical world.

Jolly days they were indeed along the old Potsdamer Strasse. Social gatherings, clubs, picnics, tennis, skating, games of all kinds absorbed the attention of the colony. Then there was the Cafe Austria, run by old Stanko, formerly the cook of Franz Liszt at Weimar. Here the American boys used to gather nightly, and to a great extent daily, to perfect themselves in various arts. The most promising piano talent of Ashland, Ohio, boasted the most polished billiard technic of any amateur in Berlin. The youth who had come from Kansas City by virtue of a violin scholarship won there, was an indisputable authority on the intricacies of Poker and Mauscheln (a German game of chance), and the possessor of the best baritone voice in Waco, Tex., was qualified to write an exhaustive treatise on "The Anatomy of (what was in those days) the Weaker Sex."

Practising was occasionally indulged in, but never to the extent of seriously interfering with the important activities enumerated. One of the popular members of the athletic contingent among the students was seated at the piano one morning, struggling with the technical problems of a Chopin etude, when some of the boys dropped in to take him to the oval at Hallensee where training for a forthcoming meet was in progress. The pianist, whose conscience on the subject of practising in the past few weeks was not any too clear, demurred, and it took considerable persuasion to get him to change his mind. Finally, when he could no longer withstand the pleas and arguments of the tempters, he yielded, saying, "Well, all right, I'll go. What matters, after all, if I become a great artist one day later?"

A cellist, who had "finished" his studies, was to give a recital prior to his return to America; but he was confronted by a great difficulty in the fact that his instrument had been in pawn for some months, and he was without funds to liberate it. The situation was grave, and a conference was held in the rear room on the ground floor of the Cafe Austria. The difficulty was solved by Stanko, the genial host, who advanced the requisite amount, and was repaid by means of a "kitty" taken out in the various games of hazard during the following week.

A favorite rendezvous for the boys and girls of the American colony was the top gallery of the Opera House. As all operas were given without cuts in those days, and the lengthy works of Wagner and Meyerbeer constituted a large part of the repertory, performances began at seven o'clock. After the first act there was a long intermission, during which refreshments were served in the foyer. Whether it was because the value of the mark was twenty-four cents and a fraction at that time, or because a trip to the refreshment counters would entail too long a break in the pleasant banter, hand-holding and other social activities of the students, it was customary for the girls to supply sandwiches, cakes and thermos bottles of hot coffee (obtained gratis from their respective "pensions"), which formed the nuclei of many pleasant suppers up in the "gods."

One of the German students at the Royal Hochschule, whose inherent business talent enabled him in later years to become the owner of a chain of conservatories throughout Germany, sensed a good opportunity in the gambling propensities of the American contingent, and laid the foundation of his future prosperity by making cash advances at rates of interest that would have done credit to the famous money-lender in the "Merchant of Venice."

Like the Parisian "Boheme" of the middle of the

nineteenth century, Berlin in the 90's had its Mimos, Manons and Sapphos. Many a pathetic romance came to light to remind the light-hearted, roistering Bohemian coterie that "life is not all beer and skittles." Unfortunately the American Romeos of that day seemed to take their love affairs more seriously than their French predecessors regarded their affairs d'amour, and in more than one instance the surviving hero voluntarily ended an existence which seemed all too dreary and futile without his departed soulmate.

Like many other old institutions and customs German Bohemianism and Gemütlichkeit have in a large measure succumbed to the stress of the reconstruction period following the world war. The gay social life of the upper and middle classes, both terribly impoverished, has given place to a serious and gloomy existence made up almost entirely of a grim struggle for rehabilitation. Berlin night life is a thing of the past; the Friedrichstrasse, which used to be rife with pleasure-seeking throngs till early dawn, is now as gloomy and deserted as Regent Street and Piccadilly always have been after midnight, and many of the outdoor restaurants and places of amusement for which Berlin was famous are almost forgotten memories.

It is to be hoped that the German Government, in its effort to restore to its country the attractiveness that used to lure many thousands of foreign tourists to its shores each year, will, with characteristic thoroughness, succeed in bringing back in considerable measure the many pleasant features, and the jollity and bonhomie for which pre-war Germany was famous.

## IN DEFENSE OF SPOHR

One of our musical contemporaries which recently put forth a special slogan of reliability and accuracy, answers the question of a correspondent on the status of Spohr as a composer today, and gives the following information:

Spohr has fallen from grace so far as present-day popularity is concerned, his violin concerto being sometimes heard, but all of his eleven operas have passed into limbo. Some of his sacred music is still sung, such as *As Pants the Hart* and *How Lovely Are Thy Dwellings*. Spohr had a fine melodic sense, but it often degenerated into the trivial.

As a matter of fact, Ludwig Spohr, one of the greatest violinists and violin composers of all time, wrote fifteen violin concertos, which are considered classics of the violin literature, and which constitute a vital and indispensable part of the foundation of the violinist's education, both technically and musically. His concerto No. 8, popularly known as the "Gesangsscene," and his No. 9, figured frequently on the programs of the foremost violin soloists for about seventy-five years. In addition to Spohr's many violin works and eleven operas, Spohr wrote nine symphonies (as many as Beethoven wrote), eight overtures and a large number of chamber music compositions of a high order. While his style might possibly be considered antiquated in the light of modern departures in musical composition, the accusation of triviality in connection with the works of this profound and dignified classicist is somewhat in the nature of *lese majesté*.

## SINCERITY

Musicians often wonder why the badly written and commonplace songs or piano solos of amateurs become so popular with the public while their own fine works are left to gather dust on the publishers' shelves. The solution they usually offer is flattering to themselves. They say that the public taste is low. They persuade themselves that they are far above the heads of the mob, and they console themselves with a thought of the neglected geniuses their ungrateful country has allowed to remain poor while alive and has honored when dead. We have often stated in these columns that the percentage of cheap songs that succeed is very low when compared with the thousands that fail and are never heard of. But it is well to remind composers from time to time that the only works which succeed are those which carry conviction. They must be sincere. They must be free from any taint of pretense. A great composer writing down to the multitude will not succeed as well as a small composer writing up to his strongest convictions. This is a safe test. There may be many exceptions to the rule, but on the whole it is reliable.

Music is an art, be it remembered. Its function is to express feelings and not to produce manufactured articles. A highly trained carpenter can make a much finer door than any amateur can, for training and manual skill count in the art of making doors. Training counts also in the art of making songs, but only in so far as the training helps the composer to

express his feelings. As soon as the composer neglects true feeling and relies ever so little on fine writing, he dooms his work to the waste basket.

Fine writing, as it is called, never saves any work. Fine writing is a very fine adjunct to fine feeling, but it is the fine feeling that saves the work. It may be perfectly useless on our part to explain these subjects to composers. They will continue to pile up their scores in spite of all our words of wisdom. We do not expect to change the methods of confirmed composers. We are only offering an explanation of the cause of amateur success and professional failure. Let it be understood that all art, including music, which appeals to no one has no justification for existing. There is no sense in painting pictures for the blind or in composing sonatas for the deaf. It is equally futile to offer harmonic studies and contrapuntal exercises in the place of feeling. The best music is well written, it is true. But the best music lives because it is sincere first and well written afterward. The composer who sets out with the intention of being original instead of being prompted by his untrammelled ideas is headed for disaster. We cannot successfully cultivate originality. That is the outcome of being sincere.

## SAMAROFF BACK WHERE SHE BELONGS!

As already announced, Mme. Samaroff has decided to give up her dream of being a critic and is going back—where she belongs—on the public concert platform!

That is good! She should never have left the concert platform even for a brief period. There are plenty of critics—but concert artists of the ability of Samaroff are too few and far between for their God-given gifts to be buried out of sight in a newspaper office.

Samaroff is a great artist! As to her being a great critic, that is another matter. It has often been said that the better the artist the worse the critic. This is partly true, in spite of the brilliant criticism that has been done by great artists—including Samaroff.

If Samaroff had been a nobody her criticisms would have made her a reputation. Being what she is, her critical efforts encourage unpleasant comment.

Most critics know too little—and what they say matters not at all. Samaroff knew too much, and her criticisms of her fellow artists always had the flavor of a certain disloyalty to the clan.

What business has a member of the fraternity giving away lodge secrets? Let the artist remain the artist and the critic remain the critic. They are natural enemies, and must always and forever remain so.

## SUBVENTIONS

Le Monde Musical, a Paris musical journal, prints the following figures regarding the subventions of opera houses in Germany:

	Marks	Dollars
Bonn	228,000	57,000
Brunswick	681,000	170,250
Bremen	600,000	150,000
Coblenz	298,000	74,500
Dresden	1,750,000	437,500
Dortmund	919,000	229,750
Elberfeld	760,000	190,000
Essen	862,000	216,750
Frankfurt-am-Main	1,500,000	375,000
Hanover	675,000	168,750
Hamburg	1,430,000	357,500
Cologne	1,636,000	409,000
Leipzig	729,800	182,450
Mayence	771,000	192,750
Munich	1,500,000	375,000

Le Monde Musical remarks that the Paris Opera has now the same subsidy that it had before the war, 1,200,000 francs. It would be misleading to figure this out in dollars at the present rate of exchange as the franc in Paris has a greater purchasing power than the exchange indicates. The sum is, however, less than the smallest of the German theaters is receiving. To our humiliation it might be added that if such a list were tabulated of state and municipal subsidies of opera houses in America the column of figures would carry nothing but zeros.

## ON TAKING MUSICAL DICTATION

Louis Eckstein, principal factotum of the Ravinia Opera, is showered (like all lyric impresarios) with too much advice on the part of his singers. Recently one of them was telling him how to run his organization, when he interrupted in order to say: "Pardon me, but I'd like to tell you a story. A friend of mine returned yesterday from New York on the Century Limited. Opening his compartment door in the morning, he found outside it one black shoe, and one tan colored shoe. He called the porter and, pointing to the ill-matched footgear, he inquired the cause of the disparity. 'Funny, sah,' said the ebony hued vassal, scratching his head, 'but the gem'man in the next compartment jus' done complain 'bout de same mattah. He got one black shoe and one tan shoe in front his do', too.'"

## TUNING IN WITH EUROPE

At the moment of writing this plinth of persiflage, Europe is alive with music. There are music festivals in progress at Bayreuth, at Salzburg and at Munich; Frankfort is having a Music Exhibition with daily concerts; there is open-air opera in Verona and Milan, and there are daily concerts at Ostend, Scheveningen and various other resorts.

\* \* \*

Starved as we are (ahem!) for a little musical entertainment, we cogitated long and deeply as to which of these resorts we should choose for our annual jamboree. We decided on none of them, but on Chamonix. In Paris they pronounce it Chamonix—nix meaning "nothing doing."

\* \* \*

Well, we arrived in Chamonix, and found that the Chamonixers and Chominixers pronounce it Chamonix, with the accent on the y; and there is music. There is, in fact, a brand-new concert hall, called the Casino de Chamonix (not to be confounded with the Casino Municipal, dedicated to the noble art of gambling). The attractions of the moment, announced in great three-sheet posters, are Yves Nat, pianist; La Argentina, gyrating to the classic strains provoked by a Señora Perez; and Yvette Guilbert, doing "Mes Souvenirs, mes Chansons (1900-1927)." We hereby seize our duty by the forelock and pronounce all these artists and artistes the greatest of their kind in Chamonix. (We did not hear them, as we got no free tickets.)

\* \* \*

But this is not all. There is one very gay café in Chamonix, where a "premiere prix" du Conservatoire de Quelque Chose leads an orchestra consisting of strings and piano through all the operatic high spots ever heard of in these parts, including the March from *Tannhäuser* and the Prize Song from the *Meistersinger*, also *Manon*, *Werther* and *Carmen*. Jazz, we found, is a municipal monopoly, dispensed by the town band. Like the Rägie matches and other French monopoly products it does not "come off."

\* \* \*

Another great source of entertainment in Chamonix are the movies. They are in full swing about 10 P. M., when the summer visitors have returned from their daily climb of Mont Blanc, which is the chic thing to do in Chamonix. They (the movies) also play on rainy afternoons, when climbing is less agreeable. Thus it is possible to enjoy the rain without getting wet, especially as most of the films are of a vintage from before the war.

\* \* \*

Altogether Chamonix, which, according to the guide books, is visited annually by 170,000 guests, is much too "mondain"; so we have now left it for a village snuggling close to a cozy little glacier, where one is bound to be cool whatever happens. (More sensible people have found it cheaper this summer to shiver at home.)

This village, consisting of eight houses, three chalets and several barns, was said to be guaranteed free from music. There is also a hôtel (in which we live) that is innocent of all modern comforts, except a radio, which functions only in the winter time, to keep the hôtel-keeper from going insane with loneliness.

\* \* \*

But—there is music in the summer season after all. It is furnished by the guests (like the "English spoken" in the shops). The guests are French. The piano is tuned, by contract, at least once every five years, and this is the fifth. Pieces of the impressionistic school sound best on it at this stage of the game, and plenty of that is being practised by the young intellectuals here assembled. The only non-French composers heard on this piano are Chopin and Schumann. (P. S. As we write this somebody is intoning a Bach Fugue—oh you "well-tempered" clavichord!)

\* \* \*

Between pieces the boys and boyettes discuss music, which is much pleasanter to listen to than the music.

\* \* \*

When the weather is fine, however, they climb glaciers, pick berries and gather mushrooms.

\* \* \*

Here's hoping for fine weather!

C. S.

## Rita Benneche Visits Carlsbad

En route to Munich and other German cities where she will sing, Rita Benneche spent a little time at Carlsbad taking the cure.

## MUSICAL COURIER

## AT THE A. Y. CORNELL SUMMER SCHOOL

(Below) Part of this year's enrollment at A. Y. Cornell's Summer School at Round Lake, N. Y. (Right) Charles Gilbert Spross; Adelaide Campbell, Mr. Cornell's assistant; Rose Des Rosiers, soprano of the San Carlo Opera Company, and Mr. Cornell, at one of the weekly picnics.



## At the A. Y. Cornell Summer School

A. Y. Cornell's summer class this season at Round Lake, N. Y., was the best ever held there as to quality and artistry of the pupils. During July there were four excellent concerts which drew large and appreciative audiences. July 8 the following participated: Elizabeth Reohr Narber, Frederick Perkins, Raymond Kelly, Irene Bourk, Katherine Hutton, Haslitt Moore, Andrew Mahler, Florence McDermott, Doris Griffen, Beveridge Roberts, Marietta White, Emma Reeves, Everett Grout, Marion McKeon, Frank Walsh, Audrey LeGrand, Barbara Staton, and Lillian Newell.

The artists contributing to the July 15 program were: Frank Walsh, Doris Griffen, Alice Bristow, Barbara Staton, Albert Edwards, Helen Deeter, Emma Reeves, Haslitt Moore, Florence Williams, Edward Hosmer, Ann Person, Raymond Kelly, Ruth Ely Darr, Lillian Nonamaker, Audrey LeGrand, Andrew Mahler, Miriam Fishel, Marion McKeon, Katherine Hutton, Florence McDermott, Arthur Hasler, and Irene Bourk.

On the July 22 and 29 programs, besides those already mentioned, others who appeared were: Gertrude Barthel, Chester Gilligan, Louise Enloe, Eloise McKeon and Rose Des Rosiers, the latter soprano of the San Carlo Opera Company. At all these concerts, Charles Gilbert Spross, eminent composer and accompanist, who has been holding a course in repertory at the A. Y. Cornell School, was at the piano for the singers. The programs, varied and well chosen, were rendered in manner that reflected due credit upon Messrs. Cornell and Spross.

The enrollment this summer was as follows: Lloyd Ashly, Chatham, N. Y.; Gertrude Barthel, Gardner, Mass., Irene Bourk, Hartford, Conn., Alice Bristow, Plainfield, N. J., Adelaide Campbell, Poultney, Vt., Lillian Clark, Springfield, Mass., Elise Cowan, Schenectady, N. Y., Ruth Ely Darr, Winston-Salem, N. C., Helen Deeter, Philadelphia, Pa., Albert Edwards, Springfield, Mass., Louise Enloe, Atlanta, Ga., Miriam Fishel, Harrisburg, Pa., Alice Fogarty, Troy, N. Y., Doris Griffen, Southwick, Mass., Everett Grout, Schenectady, N. Y., Arthur Hasler, Brooklyn, N. Y., Edward Hosmer, Springfield, Mass., Katherine Hutton, Greensboro, N. C., Raymond Kelly, Gardner, Mass., Claude Kimmel, Batavia, N. Y., Daniel Lalor, Watervliet, N. Y., Audrey LeGrand, Winston-Salem, N. C., Florence McDermott, Cohoes, N. Y., Eloise McKeon, Ballston Spa, N. Y., Marion McKeon, Albany, N. Y., Andrew Mahler, Wilmington, N. C., Haslitt Moore, Detroit, Mich., Lillian Newell, Lakeland, Fla., Lillian Nonamaker, Albany, N. Y., Frederick Perkins, Troy, N. Y., Ann Person, Worcester, Mass., Emma Reeves, New York, N. Y., Beveridge Roberts, Pulaski, Va., Barbara Staton, Wilmington, N. C., Frank Walsh, Oneonta, N. Y.,

Dorothy Williams, Gardner, Mass., and Marietta White, Albany, N. Y.

Following the close of the school, Mr. Cornell took a motor trip through Vermont and Canada, making Williams-town, Mass., his headquarters. His New York studios will reopen on September 19.

## BOSTON

BOSTON, MASS.—Registration for the first semester of the New England Conservatory of Music's school year of 1927-28 begins September 15. Examinations for advanced standing will take place September 16-21, and academic year begins on September 22.

It is announced that William A. C. Zerffi of New York has been secured as a member of the faculty in the voice department. He is a teacher of scientific training and experience whose theories of voice production have long been recognized by musicians. Mr. Zerffi was born at Bredbury, England. After completing a general education he studied engineering. Possessing a fine baritone voice he presently gave up his engineering work to devote himself entirely to music. After successful appearances in Europe and the United States Mr. Zerffi settled in New York, where for the past ten years he has been a prominent vocal teacher, specializing in voice production. He has from time to time contributed articles to the leading music periodicals. His method is based on knowledge of the anatomy and physiology of the throat and other vocal apparatus, supplemented by study of the branch of physics dealing with sound. Mr. Zerffi in April last lectured at the United States National Museum, Washington, D. C.

Few other changes are announced in the personnel of the Conservatory faculty. George Fourel, a distinguished virtuoso of the Boston Symphony Orchestra, will teach viola, giving a course that leads to graduation and that provides a special opportunity for students who intend to become artists in viola, for whom at present the demand exceeds the supply. Paul Sidow, also of the Boston Symphony, will teach the tuba in the department of wind and percussion instruments.

To the list of scholarships and prizes annually offered at the New England Conservatory have been added the two Samuel Carr scholarships in organ for \$250 and \$150, the gift of Mr. and Mrs. Charles F. Leland, of Boston, in memory of Samuel Carr, some time president of the Conservatory trustees. They will be awarded next spring by competition to students in the organ department during 1927-28.

The several Endicott prizes for original musical compositions, offered by H. Wendell Endicott, a vice president of the board of trustees, again will be awarded at commencement in June, 1928.

J. C.

## I SEE THAT

Esperanza Garrigue will devote every Friday during September to examining voices at her New York studios. Povla Frijs has been engaged for a recital in the Smith College Chamber Music Course.

Paul Althouse has returned from operatic performances on the Coast and has reopened his studios.

The Miami Conservatory of Music has offered three free scholarships for this season.

Ravinia Opera concludes a season of sixty-eight excellent performances.

Salzburg Festival presented some new and interesting features.

Reinhardt's Midsummer Night's Dream is destined for America.

The tenth season of the Stadium concerts broke a record as to attendance.

A number of changes have been announced in the personnel of the New York Symphony Orchestra.

Giovanni Martino has been engaged for The King's Henchman.

Hart House String Quartet is to appear in concert for many colleges.

Edward Johnson's interpretation of Canio in Pagliacci was hailed.

Allen Wayne, a pupil of the Bellaman studios, was associated with the Fokine Dancers.

Rudolf Ganz appeared as soloist and conductor in Paris.

Paula Fire sang in concert with Pasquale Amato.

Guy Maier and Lee Pattison will again make appearances for three pianos with Arthur Shattuck.

Ralph Ganci, of the Virgil Piano School, will concertize this season.

The Gunn School of Music of Chicago has just issued its catalogue.

Olga Samaroff will return to the concert stage this season.

Lester Donahue played to an audience of 20,000 in Los Angeles.

The first endowed co-educational institute of music and cultural art west of Ohio has been started with the reorganization of the Minneapolis School of Music.

Luella Melius is to sing Rosina in the Barber at the Opera Comique in Paris.

The program of the sixty-eighth annual music festival of the Worcester Musical Association includes an interesting list of soloists and performances.

Alice Garrigue Mott heard Heinrich Knote as guest artist of the Philharmonic Orchestra at Bad Wildungen.

Herbert Gould will locate in New York.

Myra Hess and Harold Samuel have been enthusiastically received in their two piano recitals in England.

A special pedagogical course will be begun on October 1 at the Master Institute of United Arts.

Myra Mortimer has been engaged by the Schubert Club of St. Paul, Minn.

Lucy Finkle, a pupil of Cesare Sturani, has been recently engaged for Roxy's Gang.

Gaylord Yost has been composing during the summer and will soon publish a new work entitled *Viennese*.

Ethelynde Smith gave a recital at the University of New Hampshire at a conference on the Latin-American relations.

Mr. and Mrs. Roland Foster are en route to Australia after a tour which comprised the Continent and United States.

Louisa Hopkins and Florence Leonard have accepted the directorship of the Main Line School of Music.

Stella De Mette is planning to sing opera in Italy for the next few years.

The Visula, a recent development in the teaching of music to children, is being sponsored by the School of Musical Research.

Ralph Lyford is dead.

A higher schedule of prices for theatrical musicians has gone into effect.

Sir Thomas Beecham and Bernardino Molinari have been engaged as guest conductors of the Philharmonic Orchestra.

William A. C. Zerffi, well known vocal teacher, has been engaged by the New England Conservatory of Music. Fortune Gallo has transferred his interests in the San Carlo Opera Company to his nephew.

**An Impromptu Recital by Luella Melius**

A party of five musicians and music lovers called unexpectedly at the studio of John Byrne in the Latin quarter of Paris. In the party were the well known coloratura soprano, Luella Melius, fresh from her triumphs on the concert and operatic stages in America, and the young American tenor, Theo Kaile, who had recently come to Paris from Milan to sing at the Opéra Comique in Paris and the opera in Deauville. John Byrne was engaged in listening to an ambitious amateur sing at two or three great arias which were entirely beyond his powers. Every singing teacher who reads these lines will recall a similar experience and feel a thrill. When the youthful baritone had gathered up his scores and departed, Luella Melius asked John Byrne why beginners who had hardly taken the first steps in singing always attempted the most difficult arias. He replied that the beginner probably wished to get his voice as much misplaced as possible so that he could better judge the teacher's ability to place the voice; for many pupils consider themselves fully qualified to weigh and appraise the value of their teachers.

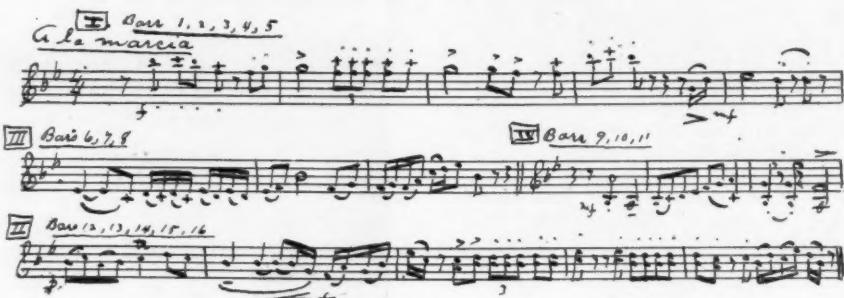
The party of six adjourned to a neighboring Norwegian restaurant and gave their throats and diaphragms something else to do than the mere production of vocal tones. When the needs of the inner man, and also of the interior woman, were satisfied, the musical entertainment in John Byrne's studio was resumed. It was one of those wonderful impromptu recitals which often have more of the real spirit of music in them than is felt in many a public concert. The soprano and the tenor sang solos and duets from Rigoletto,

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Rosa Low, American Soprano  
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**ANSWER TO LAST WEEK'S MELODY PUZZLE:  
"THE STAFF TOPSY-TURVY"**

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Traviata, La Bohème, Faust, Il Barbier, extravagantly wasting on a little audience of four listeners enough vocal richness to stir the hearts and unloose the applause of thousands of hearers in the world's leading opera houses.

Luella Melius, an excellent pianist, played her own accompaniments. One air that she sang was called The Song of the Nightingale to the Rose. Saint-Saëns composed the music for a theatrical piece which was produced in Paris a few years ago. It has no words. It is purely a vocal imitation of the nightingale's song. As I could neither play nor sing nor entertain the company in any musical capacity, I was glad to be able to inform my five companions that if the intervening walls were removed, the sound of Luella Melius' voice would travel to the grave not only of Saint-Saëns in the adjacent cemetery of Montparnasse, but to the resting place of Jean de Reszke, as well, who had so much to do in forming the art and style of Luella Melius' vocal equipment. César Franck was also within earshot, and not very far from him lies the remains of Bartholdi, who designed New York's Goddess of Liberty. I always had my doubts about that Orpheus legend. I make bold to maintain that if his music was potent enough to recall Euridice from the underworld, the singing of Luella Melius would have awakened Saint-Saëns from his six year slumber to listen to the nightingale's impassioned message to the rose. Now I know that Greek mythology is indeed a myth, for the sleepers in their graves in Montparnasse did not arise. Over their tombs the night winds sigh, and the shadows pass at sunrise; but neither lyre, nor voice, nor organ, orchestra, military band, nor any other sound, discordant or harmonious, can ever rouse them from their inert and silent rest.

But if the dead paid no attention to the singing at our concert, I am certain that no living human being could have heard the impromptu recital in John Byrne's studio in August, 1927, without delight.

CLARENCE LUCAS.

**Bertha Foster Addresses Club**

Bertha Foster, dean of the conservatory of music of the University of Miami, addressed members of the Exchange Club of that city and told them how her school had attracted international attention. During the course of her speech, Miss Foster asked the civic clubs to give musical pupils an opportunity to sing and play at their weekly affairs.

**Richard Hageman Studios Re-Opening**

Richard Hageman announces the re-opening of his New York studios on October 3.

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realizes that besides having a workable system of technic, the student must be educated in a well balanced curriculum of music of all schools. The catholicity of Mr. Spry's learning will be gathered from the series of piano recitals given by him the past summer. Important works by the following composers were performed: Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Brahms, Liszt, MacDowell, Debussy, Grieg, Dohnanyi and Rachmaninoff.

**Philadelphia Orchestra to Give Ten Concerts in New York**

The Philadelphia Orchestra Association announces a series of ten concerts in Carnegie Hall, New York, beginning on November 8 and ending on April 17. The Association, with the advice and approval of Leopold Stokowski, has engaged Fritz Reiner and Pierre Monteux to take his place during the leave of absence granted him for the season of 1927-28. Reiner will conduct the opening concert on November 8, his final appearance in New York being scheduled for January 3. The remainder of the series will be under the direction of Monteux.

Josef Hofmann will be the soloist at the first concert. Other soloists who have been engaged include Joseph Szigeti, Bela Bartok and Vladimir Horowitz.

Leopold Stokowski, who has been spending the summer in Santa Barbara, Cal., will return to Philadelphia early in September to discuss with the management, prior to his departure for Europe, plans for the season of 1928-29, when he will resume his duties as conductor of the orchestra.

**Higher Wages for Theater Musicians**

Beginning Labor Day a higher schedule of prices for theater musicians will prevail, following a new three years' agreement between the International Theatrical Association and Local 802 of the American Federation of Musicians. Musicians in musical comedy houses will receive \$80 weekly instead of \$65 as formerly; the salary in dramatic houses will be raised from \$53 to \$56 a week. Other raises are: variety theaters, \$68 to \$72, and to \$75 the following year; large pictures houses, \$83 to \$87, and to \$90 next year.

WALTER SPRY



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Answer: Next Week

Find the Melody

# THE MELODY PUZZLE

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## "In the Choir-Loft"

First eight bars: Beginning with a two-tone motive (diatonic and upward), the second group adds one diatonic tone below and above this motive; the third group adds two below and one above the second group. Last eight bars: Beginning as before, reverse the motive direction throughout.

Motive Directions:



NUMBER 10

Moderato Assai

Arranged by Mortimer Wilson  
for the MUSICAL COURIER



ALBERT STOESSEL,  
has been including golf and baseball among the pastimes he has enjoyed this summer. One ball game in which he participated recently was a tie, 9-9, between his Hispanians and Williams' Megaphones. This was one time when a conductor was not even a second fiddler, but a third baseman.



FRANCES HALL  
(seated in the center) and some of the prominent members of her summer class in Erie, Pa. The photograph was taken in the garden of the pianist's home. Miss Hall will reopen her New York studio on October 1. (Photo by the Skinner Studio.)



JOSEPHINE LUCCHESE,  
"the American Nightingale," and her new-found pet, Texas, a small lion-cub. This picture has appeared in several illustrated magazines in Europe, where the artist is fulfilling concert and operatic engagements. Miss Lucchese is very fond of Texas, whom she discovered in the Giardini, and wishes that she might bring him home with her. Texas reciprocates this affection, too, for each day when the soprano goes to the gardens his guardian must release him for a few minutes that he may "visit" with the singer.



CURTIS INSTITUTE STUDENTS ABROAD WITH  
CARL FLESCH.

Carl Flesch has been spending the summer at Baden-Baden, Germany, with a group of violin pupils of the Curtis Institute of Music, of which Mr. Flesch is head of the violin department. Mr. Flesch is seated beside Grace Spofford, Dean of the Curtis Institute.



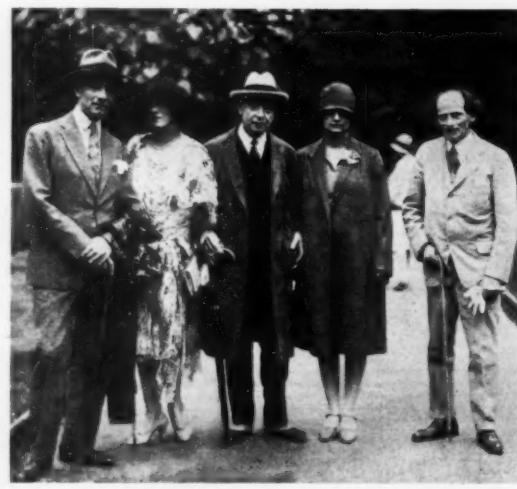
WALTER WARREN PLOCH,  
baritone, snapped recently off the Irish coast. During the coming season Mr. Ploch will divide his time between New York, Philadelphia and Trenton, appearing in concert, doing church work, and teaching.



WILLEM DURIEUX,  
who, judging from the picture, is a gardener as well as a musician. He has been summering at Greenwich, Conn., where an orchestra recently was organized with the cellist as conductor. Mr. Durieux's annual New York recital is scheduled for Engineers Hall on December 1, with Marion Carley assisting at the piano.



ANNE ROCKEFELLER,  
pianist, who is spending the summer at her home in Lock Arbour, N. J., where she is preparing a program for her second New York recital which will take place in the early fall. Miss Rockefeller won splendid commendations from the press in the metropolis following her debut recital last season. (Photo by Apeda)



A GROUP OF NOTABLES AT BADEN-BADEN  
The snapshot shows, left to right: M. Lazzari, French composer; Hulda Lashanska, mezzo-soprano; Serge Koussevitsky, conductor of the Boston Symphony Orchestra; Mme. Lazzari, and Carl Friedberg, eminent pianist. Mr. Friedberg achieved a great success at the Beethoven Festival under the direction of Willem Mengelberg.



ADAM KURYLLO  
Polish violinist and teacher, spends his summer getting husky at the seashore



CHARLES STRATTON, tenor, who has been vacationing at Nantucket, Mass., and enjoying such summer sports as sailing and swimming. He was booked for a recital at Woodstock, Vt., on August 26, and returned to New York on September 2.



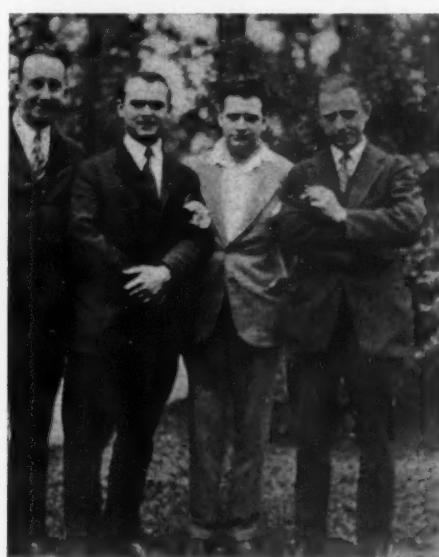
MYRA MORTIMER, contralto, admiring the view from the garden of her villa in Sorrento, Italy.



SUMMER MASTER CLASS OF GEORGE FERGUSON at North Whitefield, Maine.



FREDERICKA WARREN FERGUSON, who was recently appointed managerial executive of the Philadelphia Women's Symphony Orchestra. In addition to being a thorough musician, imbued with the highest aims and ideals in orchestral works, Mrs. Ferguson has studied with the best masters in this country and abroad. She is a charter member of several prominent women's clubs in Philadelphia and also is a member of the West Philadelphia Women's Committee of the Philadelphia Orchestra. Four concerts will be given this winter by the Women's Orchestra, and a campaign will be launched for an endowment fund.



GORDON STRING QUARTET which has been engaged by Elizabeth Sprague Coolidge to play at Yale University on October 7, 1927, when the following program will be given: quartet in D flat major, op. 15, by Ernst von Dohnanyi; quartet in E flat, op. 57, by David Stanley Smith (first performance), and quartet in F minor, op. 95, Beethoven. The accompanying snapshot was taken during summer rehearsals at Highland Park, Ill., and shows Clarence Evans, viola player; John Weicher, Jr., second violin; Jacques Gordon, first violin, and Richard Wagner, cello.



A WEEK-END AT GALLI-CURCI'S HOME IN THE CATSKILLS, Left to right: Homer Samuels, Estelle Liebling, Mme. Galli-Curci, Frederick Sperling, and Mrs. James de Voe.



LUCILLE CHALFANT, coloratura soprano, who has been booked for many engagements next season. October will find her exceedingly busy, singing at the three-day festival in Toronto and also at the Maine Festivals, in Portland and Bangor. Her early fall tour will consist of fourteen concerts. Other engagements for next season include an appearance with the Pittsburgh Symphony Orchestra, at the Plaza and Biltmore Morning Musicales in New York, and on the Philharmonic course in Montclair, N. J. Miss Chalfant also has been offered a tour with appearances in Nice, Marseilles and Liège. If it is accepted, she will go abroad in January and remain there for the rest of the season.



LOUISE STALLINGS, WILL IRWIN, AND MARION CARLEY (left to right), ready for a day of sports at Waverly, N. Y.



PREPARING THE OPERA, NORMA. Need one ask who? The young lady looking so intently at the score is—for those who do not recognize a very good picture of the singer—Rosa Ponselle, who has been chosen to sing the leading role next winter at the Metropolitan. With her is Romano Romani, with whom she has coached the role this summer. (Photo © by Underwood and Underwood.)

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## Tofi Trabilsee Artists Busy

Artist pupils of Tofi Trabilsee, baritone and vocal teacher, have been fulfilling engagements both in this country and abroad. New artist pupils from his studio who are making first appearances in Europe this year are Julia Lovelace, Mary Baker, Stella Nowlan, Margaret Von Frank, Ruth Sullivan, Clara Huston, Gene Barth, Mart Diaz, Frank Bauer, George Krugel, Harry Young and F. Davais, Spanish concert artist.

Activities of other pupils of Mr. Trabilsee are as follows: Joseph Schultz, baritone, will direct the vocal department of the Morristown School of Music for the coming season. Lucia Macarri, soprano, gave a Sunday concert at the Princess Theater recently to a capacity audience. Jack Baur, formerly of the San Carlo Opera Company, who has studied exclusively with Mr. Trabilsee, is now under the direction of the Famous Concert Bureau, New York City. On August 5, Catherine Taylor, gave a New York recital in the main hall of the Masonic Temple. The wide range of the selections offered gave the young artist an opportunity to reveal her careful training and interpretative ability. William E. Doe recently returned to America from a trip to Italy, where he was heard in a series of concerts in Milan. Mr. Doe received an offer to remain in Italy, but decided to return for a concert tour in this country during the coming season. Margaret Von Frank appeared in Aida while in Berlin, assuming the title role. Francisco Rano and his orchestra will assist Mr. Trabilsee in the conducting of his opera classes this winter. Julia McIntire of the Chicago Opera, artist-pupil of Mr. Trabilsee, gave several concerts in Vienna and Budapest this season. Emily Lent sang a group of old English songs on August 7 from the studios of WGBS. Robert W. Gardner, baritone, is scheduled to appear at the following theaters: Hamilton, Coliseum, Franklin, Regent, Rivera, and Columbia. Mr. Trabilsee has received excellent accounts of his artist pupil, Czeslaw Kleczinski, who is one of the principals of the Student Prince



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in Worcester, Mass., where many of the artists and music lovers attending the forthcoming Worcester Music Festival will make their headquarters. The Bancroft, which is one of the largest hotels in Massachusetts, is of interest for its historical situation as well as for the beauty of its structure.

old Italian, old English and modern French, German and English songs. A flexibility in the matter of dynamic inflection, exceptionally accurate and expressive reading of texts in any language, English included, all projected with charming simplicity of style and without hint of effort, must be listed among the artistic assets that entitle Miss Vreeland to a place high among singers, native or foreign."

Miss Vreeland has been reengaged as soloist for a pair of concerts to be given next April by the Minneapolis Symphony Orchestra, under the direction of Henri Verbruggen.

## Worcester County Music Festival Announcements

The program of the sixty-eighth annual music festival of the Worcester County Musical Association, Albert Stoessel conductor, which is to be held in Mechanics Hall, Worcester, Mass., from October 5 to 8, includes a splendid list of soloists and performances. Artists appearing on the various programs are: Marie Sundelin, Grace Divine, Arthur Hackett-Granville, Richard Hale, Mischa Mischakoff, Mildred Faas, Lillian Martin, Reinhard Werrenrath, Yolanda Mero, and Anna Case. Choral works to be given include: King David, a symphonic psalm (Honegger), The Highwayman (Deems-Taylor), Then Round About the Starry Throne (from Samson) and How Dark, Oh Lord! Are Thy Decrees (from Jephtha) (Handel), The Coffee Cantata, and A Festival Prelude (Bach), Prayer and Finale from Lohengrin (Wagner), Two Folksongs (Cuban and Zuni Indian) (Loomis), Turn Back Oh Man (Holst) and scenes from Bizet's Carmen. Outstanding orchestral works that will be given are A Victory Ball, a symphonic poem by Ernest Schelling; suite from Music for the Royal Fireworks by Handel and the Eroica symphony by Beethoven. There will be a festival chorus of three hundred and thirty voices, and an orchestra drawn from the personnel of the Symphony Society of New York, conducted by Albert Stoessel.

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## RAVINIA

(Continued from page 5)

record for Ravinia, for never in the history of this opera house have so many works been produced. It may also be stated that two of these operas—*Thaïs* and *Louise*—were not on the original schedule but were added to the list after the season had passed its half-way mark. Every promise made by Louis Eckstein when he issued his initial prospectus last spring has been fulfilled and though after each season this department of the *MUSICAL COURIER* has written "this is the most brilliant season which this opera house has ever enjoyed," this year the formula may be set down as "this is one of the most brilliant seasons of opera ever given anywhere." Exercising his usual care in selecting artists, Mr. Eckstein brought to Ravinia a galaxy of stars capable of interpreting the greatest operatic works in superlative manner. He has utilized the stars in a repertoire of such broad scope that the tastes of all opera patrons have been fully satisfied. The complete list of works produced together with the number of times each was presented, follows: *Cavalleria Rusticana* and *Pagliacci* holding first place in the number of performances, each having been given four times; *Andrea Chénier*, *Romeo and Juliet*, *Bohème*, *Faust*, *The Love of Three Kings*, *Aida*, *Fra Diavolo*, *Samson and Delilah*, *Louise*, *Lohengrin*, *The Masked Ball*, had three performances each; *Martha*, *Carmen*, *Manon Lescout*, *Butterfly*, *Mignon*, *La Navaraise*, *Rigoletto*, *Fedora*, *La Vida Breve*, *Thaïs*, *Massenet's Manon*, *Tosca*, *Trovatore*, *La Juive* and the Tales of Hoffman each had two performances. The Barber of Seville and Lucia had only one performance each.

Looking at the Ravinia roster for the season just ending, one recollects with pleasure the many fine performances given by Lucrezia Bori, Helen Freund, Mary Lewis, Florence Macbeth, Marjery Maxwell, Elisabeth Rethberg, Anne Roselle among the sopranos, and among the mezzos and contraltos, Julia Claussen, Ina Bourskaya and Gladys Swarthout. The most feted tenors of the season were Giovanni Martinelli, Mario Chamlee, Edward Johnson and Jose Mojica. Giuseppe Danise, Mario Basiola and Desire Defrere had the principal baritone roles given to them and the popular bassos were Virgilio Lazzari, Leon Rother and Vittorio Trevisan. The operatic conductors, Louis Hasselmans, Gennaro Papi and Wilfred Pelletier, divided the repertoire between them. The choral conductor was Giacomo Spadoni. The concert conductor Eric DeLamarter and the stage director Armando Agini.

When a season is so replete in high spots, it becomes an impossibility to single out any individual performance and to proclaim any one as the best. The restoration of *The Masked Ball* to this season's list gave Elisabeth Rethberg a new role—that of Amelia—and in it she won new distinction. Rethberg likewise added Santuzza in *Cavalleria* to her long list of roles, making this part an outstanding example of dramatic singing. The unexpected production of *Louise* gave Edward Johnson a new role, as he was cast as Julien in this work, a part he had never sung before, and which he mastered in three weeks' time and gave splendid account of himself in it. Mme. Bori will be remembered for her wonderful presentation of *Fiora* in *The Love of Three Kings* and her work in *La Vida Breve* this season was even more vivid than it was last when this opera was given its first Ravinia performance.

Ravinia is an institution of which America can be proud, and Louis Eckstein is looked upon in this part of the world as a musical benefactor, as thanks to him stars of first magnitude who make their abode in New York as members of the Metropolitan would probably never have been heard in opera around Chicago had not the Ravinia opera been inaugurated on such a large scale sixteen years ago. Long live Ravinia, therefore, its indefatigable president and efficient manager, Louis Eckstein, who without the help of an army of subordinates runs on a big scale an opera house second to none in the world over.

The schedule for the last week of the season included repetitions of *Aida* on Sunday night; *Massenet's Manon*, Monday night; *The Love of Three Kings*, Tuesday night; *The Masked Ball*, Wednesday night; *Tosca*, Thursday night; *Lohengrin*, Friday night; *Samson and Delilah*, Saturday night; *Louise*, Sunday night, and *Pagliacci* and *Cavalleria Rusticana* on Monday evening. An afternoon of American music was scheduled for Sunday, September 4, this ending the concert series for the current season. A program had been arranged for the Chicago Symphony Orchestra by Eric DeLamarter, conductor, in which the works of several of the most representative American composers were to be featured. Mary Lewis, American soprano, was scheduled as soloist, singing a group of songs dear to the hearts of all English speaking people. Alfred Wallenstein, cellist, and Walter Hancock, violinist, were also to be heard in solo numbers. RENE DEVRIES.

## Anita Zahn Dances in Nantucket

The summer residents of Nantucket turned out in force on August 19 for the annual dance recital given by Anita Zahn at the White Elephant. As director of the New York branch of the Elizabeth Duncan School it was to be expected that Miss Zahn's conception of dancing as one of the fine arts would be highly interesting. In this her large audience was not disappointed, for Miss Zahn exemplifies the lofty standards that have always been maintained at the famous school in Salzburg where she had her early training. The interpretation of life—its joys and sorrows, hopes and aspirations—via the art of dancing, as practiced by Miss Zahn, is ever poetic and expressive. Certainly her program—drawn from Corelli, Gluck, Mozart and Schubert—gave her abundant opportunity to reveal her gifts as technician and interpreter to excellent advantage. The dancer's audience was warmly appreciative. Raymond Bauman proved a skillful and sympathetic accompanist.

## Noted Clubs Book Myra Mortimer

The Schubert Club of St. Paul, Minn., has engaged Myra Mortimer, American lieder singer, for a recital on December 1, and the Wednesday Afternoon Music Club of Bridgeport, Conn., has booked her for February 15. Numbered among other engagements are appearances with leading symphony orchestras, including Detroit, San Francisco, Los Angeles and Cincinnati. Her opening recital is scheduled for Carnegie Hall, New York, on November 7.

Mme. Mortimer is in Sorrento, Italy, at the present time, and will soon begin her season's concert work with recitals in that country, Spain and Russia, prior to embarking in October for her four months' tour in America.

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Pittsburgh is a loyal admirer of Sylvia Macdermot, who has taught at the Conservatory of Music in that city and at the Pennsylvania College for Women. After Mme. Macdermot's return from a long stay in France and Belgium, Harvey B. Gaul wrote of this artist's career as follows in the Pittsburgh Post: "In 1923 she went to Fontainebleau, and while there studied conducting under Francis Casadeus and took the course of applied harmony with Paul Fauchet. She also studied in the opera school at the Fontainebleau Conservatory, and acted as the interpreter for Paul Vidal during his entire course of composition, fugue and counterpoint. At the end of that period she went to Brussels where she studied French and Italian operatic repertoire with Ely Kiss Warnots of the Royal Conservatory. She then made a special study of so-called ultra-modern music in Paris with Chadeigne, coach at the Paris Opera, and with Jean Morel in Brussels, and with Emile Wilmars, composer and pianist. Mme. Macdermot has returned home now to the purloins of East Liberty to concertize. It is hoped that we hear her often. She will have much to tell us."

Mme. Macdermot is a native of Brussels, Belgium, and was first taught singing by her father, this being followed later with instruction at the Conservatoire Royal de



Photo by Parry  
SYLVIA MACDERMOT

Musique, Brussels, where she received honors in the dramatic and music courses. After graduating as a lyric soprano, the young artist fulfilled concert engagements in Belgium and toured Russia, her appearances including singing at the Royal Opera in St. Petersburg. After coming to America she soon became known as a teacher and concert singer. Following a recital appearance one critic declared that "Mme. Macdermot is a thoroughly schooled artist of strong emotional temperament and fascinating personality. Her voice is colorful, wide of range, and of absolutely even scale."

**Ethelynde Smith Gives Recitals**

Ethelynde Smith, soprano, gave a recent recital at the University of New Hampshire at a conference on the Latin-American relations of the United States. Her numbers comprised her Songs of Many Nations program, and were most enthusiastically received by the audience, who represented all parts of this country and many foreign nations. Later she appeared in recital at the University of Vermont summer school, completing a list of ten summer recitals. Her program was made up of old songs, folk songs, characteristic songs by American women, songs of childhood, a modern French aria by Charpentier, and an American aria by Charles Wakefield Cadman. A review of the performance contained the following: "The program displayed considerable range in language and style, and Miss Smith lent herself to the interpretation of each successfully. . . . Her voice is clear and fluent, and her unusual breath control enables her to phrase the most taxing passages in a satisfactory manner."

**Kneisel Concert in Maine**

The annual benefit concert at Kneisel Hall, Blue Hill, Me., was held on August 24, under the direction of Franz, Jr., and Marianne, son and daughter of the late Franz Kneisel, founder and leader of the famous Kneisel Quartet. Last year's concert was held as a memorial to the violinist.

This year's concert was attended by many people prominent in the musical world. Among them were Walter and Frank Damrosch, Mrs. Ethelbert Nevin, Mrs. Horatio Parker, Mrs. Gustave Schirmer, and Carlos Salzedo, harpist. Henry Morgenthau, former ambassador to Turkey; Mrs. Morris Loeb, wife of Professor Loeb of Columbia University, and Mrs. J. West Roosevelt were also present.

**Melius With Beethoven Symphony**

Luella Melius will be the soloist at the first concert of the season by the Beethoven Symphony Orchestra, Georges Zaslawsky, conductor, on October 12 at Carnegie Hall. In all, a series of seven subscription performances by the orchestra will be given during the course of the season, on three Wednesday and four Friday evenings. The exact dates on which the concerts fall are October 12, November 16, December 21, January 13, February 17, March 9, and April 13.

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## Concerts in Harold Henry's Series

BENNINGTON, VT.—Each of the three concerts already given on Harold Henry's summer series has attracted capacity houses to the New York pianist's summer studio, The Yellow Barn, in Old Bennington. It is a fortunate thing for the music lovers in this vicinity that Mr. Henry decided to supply music to his summer students in this way, as the concerts prove a rare treat.

The third concert of the series was given on August 23 by Harold Henry and Anna Hamlin, soprano, of the Chicago Civic Opera Company. Mr. Henry was at his best and played magnificently works by Bach, Scarlatti, Mendelssohn, Chopin and Liszt. For encores he played—to his hearers' delight—more Chopin and some Grieg. Anna Hamlin made a splendid success. She should go far in her career as few possess a nicer combination of voice, delightful personality and intelligence. She, too, was compelled to give several encores.

The concert on August 4 was given by Sylvia Lent. Harold Henry joined her in a beautiful performance of Brahms' A major sonata. Miss Lent is a rarely gifted artist and completely won her audience. She was given hearty and spontaneous applause, which she well deserved.

Mildred Couper, a professional pupil of Harold Henry, has played satisfying accompaniments at all the concerts. The final concert will be given on September 8 by Harold Henry in numbers by Schumann and Brahms, and the Brahms Quartet. Mr. Henry will return to New York about September 19.

A. B.

## Cleveland Institute Notes

CLEVELAND, OHIO.—Cleveland establishes itself prominently on the map of conservatories of the country with the announcements from the Cleveland Institute of Music, which opens September 19 for its eighth season of graduate and undergraduate music courses, corresponding to the academic opportunities a college offers its students leading to music degrees.

In the catalogue for the new year recently issued the curriculum outlined includes not only the complete teacher's certificate or diploma course, graduate work, preparatory and intermediate studies, private lessons, but also indicates a new department to provide a four years course of training for public school music supervisors. The degree of Bachelor

of Education is conferred upon the completion of the course by Western Reserve University.

Several additions to the faculty have been announced to take care of the constantly increasing enrollment of the school. Beryl Rubinstein continues as head of the piano department; Andre de Ribaupierre, violin; Victor de Gomez, cello; Quincy Porter, theory, and Gladys Wells, eurhythmics. Marcel Salzinger, Viennese baritone, will take his place as the new head of the voice department. As in the past all other departments are in charge of experienced teachers, directing the work of organ, viola, sight-singing, ear-training, musical history, ensemble, and coaching.

The Cleveland Institute closed the most successful summer school of its history this month, and then the many members of its distinguished faculty who teach during both winter and summer sessions left for their vacations abroad and in this country to rest before the opening of the fall term, September 19.

Mrs. Franklyn B. Sanders, director, is dividing her time between a visit in the East and a stay in Hot Springs, Va. Beryl Rubinstein, head of the piano department, and Mrs. Rubinstein are motoring through the East, and will spend some time in Maine. Victor de Gomez, director of the cello department, left for California, joining Mrs. de Gomez there. Dorothy Price, of the piano department, is also vacationing in San Francisco. Ruth Edwards, pianist, is in Maine. Therese Hunter, also of the piano department, is in Green Springs, while Marie and Jean Martin are summering at their home in Central city, Nebraska. Andre de Ribaupierre, head of the violin department, Mrs. de Ribaupierre and their two children have returned to their home-land, Switzerland, for the summer. Josef Fuchs, violinist, in spending his vacation in New York City.

## Wolfsohn Musical Bureau Announces Dates

The Wolfsohn Musical Bureau has chosen its series of New York concerts for the coming winter to extend from October 30 to April 8, and to include ten Sunday afternoon, and eight evening programs. No definite dates have been assigned as yet to the artists listed, some of whom are Frances Alda, Alexander Brailowsky, Jeanne Gordon, Josef Hofmann, Maria Kurenko, Mary Lewis, London String Quartet, Lea Luboshutz, Albert Spalding and Reinhard Werrenrath. An operatic quartet is promised as a novelty, and the well-known Orpheus Choir will also be heard.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## OPERATIC FAVORITES

H. G.—There is a reason for certain opera singers being engaged year after year. They have become favorites with the general public and the advance announcement of their reengagement for a forthcoming season has an effect upon the box office sales. You speak of Melba as one of your favorite singers. That the English public also regarded her as one of their favorites is shown by the fact that she sang at Covent Garden, London, from 1895 until 1914, with the exception of 1909 and 1912. In 1906 she not only appeared at the regular season but also at the extra season given in the autumn.

## JOHN McCORMACK IN OPERA

D. S. A.—While John McCormack made his debut in 1903 in Dublin as a concert singer, it was only two years later when he first appeared in opera at Savona. Two years after that he was heard at Covent Garden in Cavalleria Rusticana, and sang there every season until 1909, when he came to America for one season. He sang in Italy in 1910, also going to Australia with Melba for a season of Italian opera. His first concert tour in America was in 1912, and this was followed by a tour in Australia in 1913, at which time 110 concerts were given. When the tenor returned to England he appeared at Covent Garden during the season of 1914, but since that year he has appeared only in concert. His career is so well known that further details are unnecessary.

## ENGLISH WHO'S WHO IN MUSIC

H. L.—There is an English Who's Who in Music, the second edition of which was published in 1915, that being the latest edition of which the Information Bureau has any knowledge. There are a number of Americans mentioned, among them Charles W. Clark, who happened to be omitted from Baker's of 1919. In the English book the hobbies of the artists are often mentioned.

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Merle Alcock will visit the Pacific Coast next April to sing the contralto music at the festival to be given in San Francisco under the direction of Alfred Hertz.

Elsa Alsen scored one of the triumphs of the Hollywood Bowl season in her solo appearance in the outdoor amphitheater on August 19: Bravas, whistles, cheers, cries for more and more rang from an audience which stood on

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its feet and acclaimed the singer as few artists in the Bowl have been honored. Mme. Alsen sang first Isolde's Love Death from Tristan and Isolde, but it was the spectacular Battle Cry from The Valkyries, given as an encore, which precipitated the real storm. She sang it a second time to quell the tumult. Her high B's and C's peeled forth with almost terrific volume and exultancy, while the death scene of Isolde was endowed with lovely shadings of emotion, tenderness and pathos. The Immolation Scene from Götterdämmerung was her final number, indicating again the versatility of the art which has placed her high in the rank of Wagnerian singers. Mme. Alsen, of the Chicago Civic Opera Company, is to be heard on the Coast again this fall in performances of the Los Angeles and San Francisco opera companies.

Martha Attwood, American soprano who joined the Metropolitan Opera Company last season when she created the role of Liu in Puccini's Turandot, has been chosen by the American Legion to sing at the opening event of their convention which is to be held in Paris, September 19-23. The choice is an excellent one, for Miss Attwood is a descendant of a well-known New England family whose ancestry dates from the days of the Mayflower. On this occasion she will sing The Star Spangled Banner, La Marseillaise, and There Is No Death.

Martha Baird, pianist, includes the following among her recital engagement for next season: Town Hall, New York City, November 11; Jordan Hall, Boston, November 21, and Goodman Theater, Chicago, December 4.

Frederick Berick will be in charge of the violin department and ensemble classes at the College of Music in Providence, R. I., this coming season. Mr. Berick has been much in demand as a violinist in Boston, where he studied with George Fourel, having appeared with the Boston Philharmonic Orchestra, the Boston Symphony, and other prominent musical organizations.

Mario Chamlee, assisted by his wife, Ruth Miller Chamlee, will have an extensive fall concert tour following his appearances with the Ravinia and San Francisco opera companies. Among the cities to be visited are Seattle, Wash.; St. Louis, Mo.; Dayton, Lima, Columbus and Marietta, Ohio; Saginaw and Lansing, Mich.; Williamsport, Pa.; Louisville, Ky.; Savannah, Ga.; Hartford, Conn.; Garden City, N. Y.; Summit, N. J., and Indianapolis, Ind. These concerts will close with the St. Sulpice scene from Massenet's Manon, sung in costume, which has proven a success with concert audiences throughout the country.

Julia Claussen sang a new operatic role, Ulrica in Verdi's Ballo in Maschera, with the Ravinia Opera Company

recently. "Sang mighty well" was the verdict of the Post; "held center of the stage with distinction," said the critic of the News; "gave fine characterization," was the opinion of the Herald and Examiner, and the Journal stated that she "made quite a part of the old Indian fortune teller."

Adelaide Fischer, soprano, has been entertaining her brother, Otto L. Fischer, professor of music at the University of Wichita, Kans., for the past month at Raymond, Me.

Sarah Fischer journeyed from Paris to London to broadcast from the Savoy Hill station on August 24. She was booked to sing the title role in Mignon at the Opera Comique in Paris on August 7 and again on August 21.

Isadore Freed, pianist and composer, is occupied on the West Coast with preparations for a busy season. A piano composition, Whims, by Mr. Freed, has just been published by G. Schirmer. It is a "colorful and impressionistic piece in modern vein." A song, to words by Oscar Wilde, called In the Forest, is on the Schirmer press, and will be sung during the coming season by Lisa Roma, to whom it is dedicated. Mr. Freed will return to the East in mid-September.

H. Collier Grounds, organist and director of the Church of Our Lady of Esperanza, is resuming his teaching activities in New York. Mr. Grounds has so arranged his plans that he will be able to accommodate piano pupils who wish to receive instruction at home. He has taught in London and Canada, and has won recognition as a concert pianist, accompanist and coach.

Nanette Guilford, soprano of the Metropolitan Opera Company, was heard in recital on August 28 at Buzzard's Bay, Cape Cod, Mass. Alexander Kisselburgh, well known baritone, was also booked to appear on this occasion.

Lillian Gustafson, soprano, writes from Berlin that she is having a most interesting trip abroad this summer. She enjoyed visiting Gothenburg and Stockholm, and in the latter place had her photograph taken in front of the famous statue of Jenny Lind in Djurgarden. Her greatest thrill, she states, was flying from Malmö, Sweden, to Berlin, stopping off at Copenhagen, Denmark, and Lübeck. Miss Gustafson planned to spend the remainder of the summer in Salzburg, Austria.

The Hart House String Quartet has been invited to open the season's concerts of the Beethoven Society in Town Hall on October 24. It will share the program with Dusolina Giannini. The quartet plans several appearances in Greater New York during the coming season among which will be the concert for the Brooklyn Institute of Arts and Sciences at the Brooklyn Academy of Music, and an appearance at the Engineers Hall.

May Korb is summering at Great Diamond Island, Me., following her usual custom. The coloratura soprano has been engaged to sing at Easton, Pa., for the fourth consecutive season, by the Concordia Maennerchor. This time the occasion will be a Saengerfest, and the participants will include most of the male choruses of Pennsylvania. Miss Korb also will be heard over the radio during September.

The Marianne Kneisel String Quartet and Mina Hager, mezzo soprano, accompanied by Everett Tutchings, were engaged for a benefit concert at East Hampton, L. I., on September 4.

Rhoda Mintz, New York vocal teacher, and her daughter spent the month of August in California. Mme. Mintz will return to the metropolis in time to reopen her studios on September 15.

Mary Miller Mount was the official accompanist for the program given on the Municipal Pier, Stone Harbor, N. J., on August 12, at which time the soloists were Ednah Cook Smith, David H. Miller, and Bertrand Austin.

Charles Naegle will begin his fall season with a concert at Stillington Hall, Gloucester, Mass. The program is to be a joint one. This will terminate the summer season of opera and concerts in this interesting new center of music. This concert series also included, among others, Alfred Casella, conducting the Boston Symphony Orchestra, Harold Bauer, Alfred San Malo and Anna Duncan.

Franklin Riker, tenor, who recently completed a three weeks' course of teaching in New York and Philadelphia, has returned to Seattle, Wash., where he is a member of the faculty of the Cornish School of Music. Prior to leaving for the coast Mr. Riker appeared in a recital at the studio of The Music-Box in Cummington, Mass. His program comprised old airs and modern Russian songs and an ode to Paris, composed by Cesar Franck in 1870, but published only in 1917. There were also German lieder and a group of modern English and American compositions, the latter group containing a song, Beloved, written by Mr. Riker. Helen Blyth accompanied the singer.

Ednah Cook Smith's appearance on the Municipal Pier, Stone Harbor, N. J., on August 12, was so successful that she has been reengaged for another concert there on September 28. The applause was very enthusiastic following each of her numbers, for two of which Bertrand Austin played cello obligatos. Musically accompaniments were played at the piano for the contralto by Mary Miller Mount.

Reinold Werrenrath arrived in Chicago for a few hours recently en route from Cedar Falls to Miami, Ohio. Werrenrath, as usual, was on a concert tour, having gone to Colorado Springs for a single concert as the special feature of the American Legion convention there. Cedar Falls was a stop-off on the way back, and the final recital of this trio of summer engagements was at Miami. Harry Spier, who was Werrenrath's accompanist for many years, but who for the past four years has been teaching in New York, accompanied the baritone for these summer engagements.

Dorothea Estelle Seeley is now associated with the Seeley School of Interior Decoration in New York, a private school devoted exclusively to the teaching of that subject. Miss Seeley is well known in the musical world, having been associated with Martha Attwood throughout her three seasons in opera abroad and also after her return to America for appearances at the Metropolitan.

## Munz Introducing New Work on American Programs

The coming season Mieczyslaw Munz will introduce in this country at his New York and Boston recitals a new arrangement of Bach's prelude from the sixth violin sonata transcribed for piano by Wiktor Labunski. It will be played for the first time in America.

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**Herbert Gould Moves East**

Herbert Gould, basso cantante, who sang thirty-nine performances with the Cincinnati Zoo Opera this summer with great success, will now locate in New York instead of Chicago. Mr. Gould's decision in changing his abode was due to the fact that he had so many dates booked in the East that he thought it advisable to make the change at this



HERBERT GOULD

time. It may be stated that during the last week at the Cincinnati Zoo, when the Bohemian Girl was given, Mr. Gould appeared as Count Arneheim and his singing of The Heart Bowed Down almost stopped the show.

**Elsa Alsen Praised**

A worthy tribute to the art of Elsa Alsen was recently received by Annie Friedberg, her manager, from Jules Falk, musical director at the Atlantic City Steel Pier. It ran as follows: "My appreciation of Elsa Alsen's singing here on Sunday last is beyond the measure of words. The heroic dimensions musically reached in the Valkyrie Call from Die Walküre aroused the audience to the very highest pitch of enthusiasm and necessitated her singing the last portion again. The magnificence of her delivery of the different groups of songs was superb. Mme. Alsen's art is quite an individual expression of a co-ordinate mind and voice to which is linked a native musicianship, charm and personality. It was truly great singing and I send you this word still enwrapped in enthusiasm."

**Myra Hess and Harold Samuel Successful**

Myra Hess and Harold Samuel have been heartily received at their two-piano recitals in England. The London Christian Science Monitor noted of one appearance that "nothing was needed beyond the performance itself to give assurance that here was art superlative of its kind." This was followed by these salient remarks from the pen of the same reviewer:

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who has worked with teachers for a number of years, in addition to lecturing extensively on the subject of musical pedagogy.

**Estelle Liebling Studio Notes**

Beatrice Belkin, coloratura soprano, has been engaged by the St. Louis Municipal Opera Company, to sing the doll in Tales of Hoffman. Miss Belkin also sang at the Fox Philadelphia Theatre the week of August 15.

Frances Sebel, popular lyric-dramatic soprano of the WEAF Grand Opera Company, sang at the Wele Mignon Studio on August 7; August 8, Miss Sebel sang Amelia in The Masked Ball; August 14, soloist with the National Grand Opera Orchestra, featuring Hungarian Gypsy Songs in Hungarian; August 15, soloist with WEAF Grand Opera Concert; August 19, soloist in the musical miniature, In a Gypsy Camp; August 22 featuring excerpts of Faust, singing Marguerite; August 25, soloist with WEAF Light Opera Concert; August 29, soloist with WEAF Grand Opera Concert; September 1, soloist at WEAF Light Opera Concert; on September 5 she sang Elsa in Lohengrin.

Erma Chase, lyric soprano, was engaged for the new Joseph Santley comedy, Just Fancy.

Dorothy Greeley, contralto, has been signed for the new Shubert production, Arizona.

Marye Berns, coloratura soprano, is engaged by the Shuberts for The Circus Princess.

**Blumen's Plans**

Alfred Blumen, Viennese pianist, who will make a brief tour of this country in the fall, will return to Europe early in the winter to resume his European tour which will again include solo appearances with some of the most important conductors, such as Walther in Berlin, Strauss in Vienna and Paray in Paris. Mr. Blumen will also tour Holland and England.

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## THE PICK OF THE PUBLICATIONS

## Magazines

(G. Schirmer, New York)

**The Musical Quarterly** (July, 1927)—We have here Vol. XIII, No. 3, of this excellent, informative and interesting musical magazine. Heinrich Gebhard calls it "the very finest existing musical paper," to which comment should be added, of course, the qualifying phrase "of its kind." It carries in every issue articles by world authorities, and others not quite so authoritative, upon every musical subject under the sun, and some which have no claim for a place in the sun.

The present issue is no exception to the rule. Daniel Gregory Mason discourses gracefully upon the subject of Universality. One wonders just what Universality is until one arrives at the beginning of part II of this article, where the author explains that it was the contrast between the merely personal and the universal that gave Schopenhauer his theory of genius—the genius which perceives the world as it is in itself. Very interesting!

No less so, and far more likely to hold the attention of the average reader, is Victor Belaiev's commentary on Rachmaninoff—or Rakhmaninov as the author spells it. It is a piece of writing that is as full of information as an encyclopedia, and anyone who wants a descriptive list of Rachmaninoff's compositions should get it and file it away for ready reference.

J. P. Dabney writes about the Relation Between Music and Poetry. It is a learned work, and might profitably be read by poets who set words to music. It will surprise some musicians, too, to learn what a complex science—or art—poetry is. J. G. Prod'homme tells us of The Wife of Mozart; Constanze Weber—an interesting chapter of biography, unfamiliar to most of us.

Again of more immediate interest is the article upon Old Violins by Lucien Greilsamer, with an American epilogue by Jay C. Freeman, violin expert, at present in charge of the old violin department of Wurlitzer's. Freeman himself had something to say about the Wurlitzer collection in a recent issue of the Musical Courier.

It may not be out of place to quote one paragraph

from the Greilsamer article: "However, the principal reason for the quest of these instruments to the exclusion of all others is, that since about 1780, after the death of Guadagnini, the old violin-making art of Italy ceased to be, and thenceforward, in spite of every endeavor and all the progress of science, it has been and is still considered to be impossible to produce instruments that approach, even remotely, those classics, whether as regards resonance or with respect to the beauty of the varnish with which they are invested."

And now we have something different—the Music in *Don Quixote*. It is by Edgar Istel, and we wonder, naturally enough, whether he is to take us through a critical comment of the work by that name of Richard Strauss—to which some people have been, and no doubt will be, malicious enough to remark that "there is no music in *Don Quixote*!" However, it is something quite different. We get an idea of it with the following phrase: "Almost all of the characters in the book who sing—*Don Quixote* himself, Samson, Carrasco, Cardenio, Don Luis, etc.—belonged to the educated classes, and as they all sing romances sonnets and madrigals (or villanescas), i. e., precisely what one finds in the viuhuelabooks, a notion of the musical milieu of *Don Quixote* can be obtained by consulting said books." Some examples of the music are then given.

Orlando A. Mansfield asks: What is Sacred Music? People who make "sacred" concerts for Sunday should know, also those who make some of our Blue Laws which forbid any but sacred music on Sunday. Here is a bit of what Mansfield has to say about it and us: "By the world in general music is too often regarded as an amusement rather than as a matter for serious and delightful study or as a means towards edification. By the church it is frequently treated as an advertisement, an attraction, or a performance rather than as an aid to worship and to communion with the Unseen." This gives us a glance at his point of view. He then goes on to give us a well documented discussion of the whole problem. But does he arrive at a conclusion? Hardly. He neither convinces himself nor his readers, and has no so-doing.

The noted Italian composer, G. Francesco Malipiero, talks about Domenico Scarlatti in a manner that shows him to be well-read and of safe judgment. R. W. S. Mendl writes on Masterpieces, Contemporary Opinions and Immortality, surely a wide and sensational subject!

## Part Songs

(Oliver Ditson Co., Boston)

**The Open Road**, by William Stickles, arranged by Ross Hilton—William Stickles' spirited song fares well in its four part arrangement for men's voices. The original song was published a few seasons back, and its good spirit, and the apparent abandon with which it was written, made it something good to hear. Mr. Hilton has retained all that spirit and abandon in his adaptation, and the four parts are combined in an effective whole. It is a happy setting for Gretchen Dick's poem of the road and the sea and man.

(White-Smith Music Publishing Co., Boston, New York, Chicago)

**Night**, by Bruno Huhn—A three part song for women's voices, first and second soprano, and alto. Longfellow's quiet, mystic-like poem is Mr. Huhn's choice for his recently published part song. His music conception of the emotion held in the poet's work is almost reverent, and there is much beauty in it. There are no solos; the parts are blended simple fashion, and there are no intricacies to be labored over.

(Clayton F. Summy Co., Chicago)

**The Forest's Message**, by Stanley T. Rieff.—A graceful part song for women's voices (three parts), written from Emilie B. Rieff's poem. It is simple in construction, and one could criticize only the awkward fashion in which a few of the words have been divided to suit Mr. Rieff's musical thought. This is easily worked out and adjusted.

## Samuel Plays in London

Harold Samuel played the Brahms piano concerto at the Promenade Concert, London, on August 21.

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## Tribute Paid Harold Randolph

A worthy tribute to the talents and achievements of Harold Randolph, late director of the Peabody Conservatory of Music, was recently paid that well known musician by George Castelle, "a member of his faculty and a warm admirer of his personality," through the columns of the Baltimore Evening Sun. Mr. Castelle's letter ran as follows:

"A shining light has become extinguished in Baltimore's firmament, a light that opened paths and illuminated ways to unnumbered young men and women who sought a musical education or career. Our lamented director was a unique man. As I conjure up before my mind the great musicians of the ages I cannot recall one who combined so many qualities as did Mr. Randolph. Musician, pianist, organist of the high order that he was, he also possessed unusual ability as pedagogue, music critic and executive. Tall of stature, man of culture, charming of manner, diplomatic in speech and act, rich in humor, yet imposing of personality and serious to the point of sternness, he was an ideal person for the high position of director of a great conservatory. His sincerity and fairmindedness, his scholarship and executive efficiency inspired respect, confidence and responsiveness on the part of the faculty, secretaries and students."

Harold Randolph achieved great things in life because he did the simplest things perfectly . . . he was a genuine seeker after truth. Fired with an unquenchable enthusiasm for music, he devoted his whole life, every minute of his waking hours to the service of this art. He lived for music and musical America . . . And how genuinely he rejected in real talent or in true accomplishment! How joyfully outspoken when there was real merit, a feature so encouraging to both teacher and student!

Harold Randolph's service to the Peabody Conservatory, to musical Baltimore and to the nation is beyond estimation. Under his wise guidance the conservatory grew from strength to strength until it became one of the finest institutions of its kind in the country. We all who knew him and appreciated him mourn our sad loss. We pray that the Peabody Conservatory, to which he dedicated so many years of his life, of his heart and soul and mind, may be blessed with a worthy successor, so that it may continue its educational work and cultural influence in our community and in the country, even as it did under the leadership of its late director, and thus perpetuate his spirit, his ideals and his work in our midst.

## Sturani Artist With Roxy

Lucy Finkle, artist-pupil of Cesare Sturani, has joined Roxy's Gang. She was heard over the air on August 22 with the "Gang" and made an excellent impression. Capt. Robert Wood of the Evening World commented: "Roxy and his Gang were stepping out last night and, while his choo choo made short work of distance over land and sea, the Gang made short work of time, and the hour hardly seemed to be under way before it was over. One voice stood out for its exemplary qualities, and in Lucy Finkle we see, or rather hear, the making of a musical comedy star in the not far-distant future. Not since Roxy introduced Caroline Andrews, the timid little lark of the Capitol family, have we listened to a voice of more natural qualities and grace."

## Gaylor Yost Writes New Works

During the vacation period, Gaylord Yost, composer-violinist and founder and first violinist of the Yost String Quartet, besides swimming and indulging in the usual summer sports, has found time for composition. A new piece for violin and piano called *Viennese* has just come from his pen and will be published shortly. Mr. Yost also has put the finishing touches on a pedagogical work for violin, *Exercises for the Change of Position*, and made an arrangement for string quartet of *My Love's an Arbutus*, an old Irish melody.

## A Musical Flash

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